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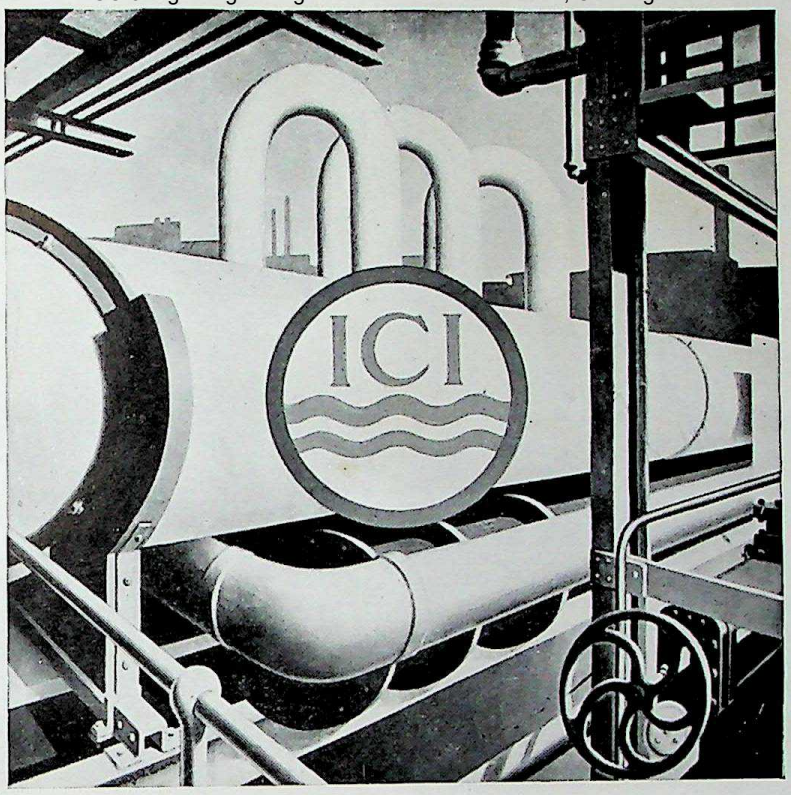

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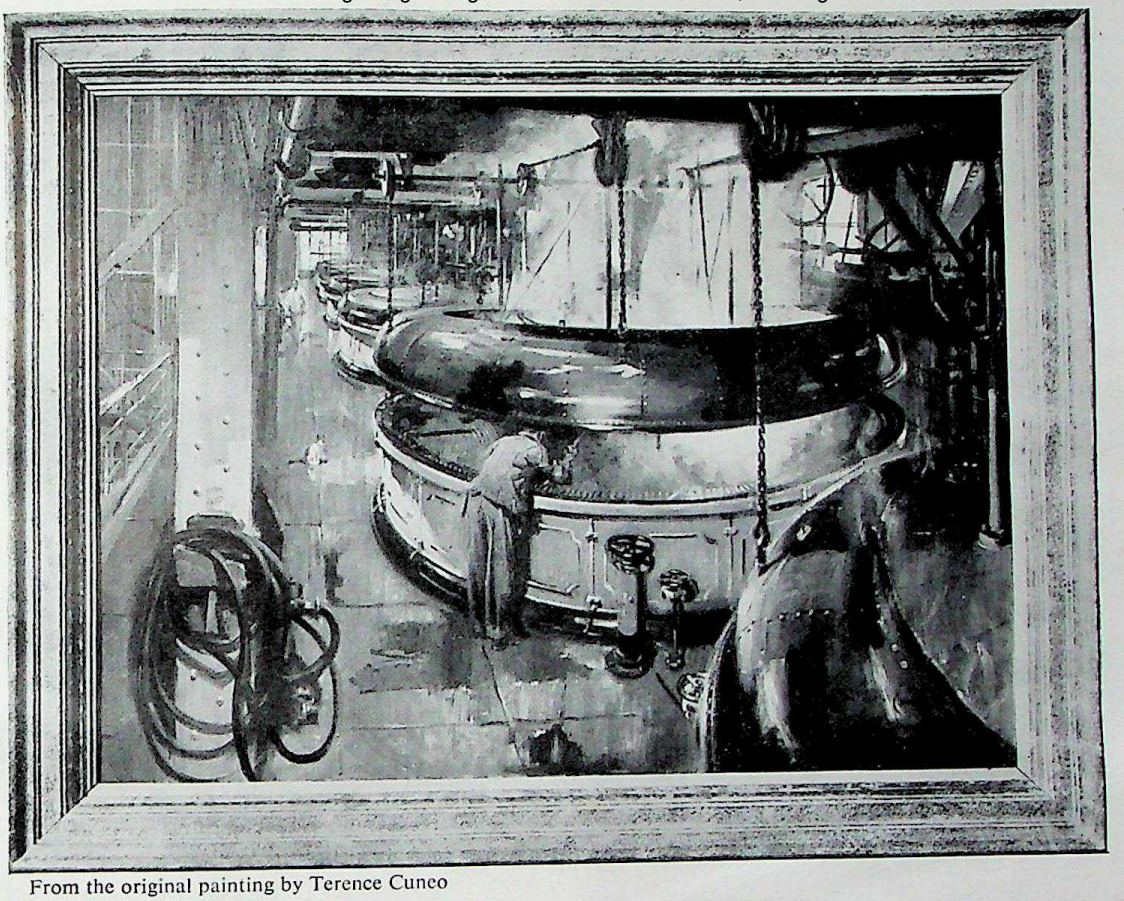

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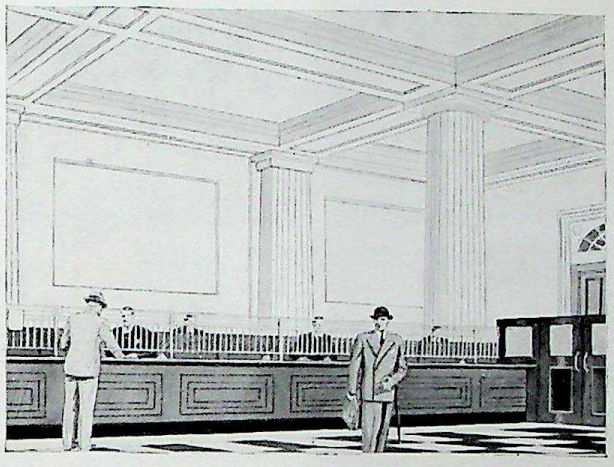

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THE ROYAL ACADEMY OF ARTS

THE ROYAL ACADEMY was founded by King George III in 1768, in order that British Art in Painting, Drawing, Engraving, Sculpture and Architecture might be raised in status and advanced by one central body of practitioners working together for a common object. The first President was Sir Joshua Reynolds, and other original members of special note were Thomas Gainsborough, Richard Wilson, Benjamin West, Thomas and Paul Sandby, Francis Cotes and Sir William Chambers.

The prime requisite for the Academy was an Art School conducted by the members. The King, who styled himself Patron, Protector and Supporter of the new Institution, gave rooms for the School in Old Somerset House. From that time till to-day the School has taught Drawing, Painting, Sculpture and Architecture free of any charge to the students, and has awarded many valuable prizes, including scholarships for travel and study abroad.

To provide the means of supporting the School, an Exhibition of contemporary art was held each year. The money paid by the public for admission was spent on the maintenance of the School and an Art Library, and also on grants and pensions to artists and their relatives needing assistance. The Exhibition was held in Pall Mall till 1780, when suitable rooms were provided in New Somerset House, facing the Strand. In 1836 the Academy moved to ampler quarters in the new National Gallery in Trafalgar Square. In 1867 a lease of Old Burlington House and part of its garden was obtained, and here the Academy made its permanent home, building the Exhibition Galleries and the Schools on the garden site and the Diploma Gallery over the old house, all at its own expense. The Academy receives no subsidy from the State.

The scholarships and prizes for students, and annuities and donations for indigent artists and their relatives, are awarded annually by the Council, partly from the Academy's funds and partly from bequests made by Turner and other members or their relatives. Many famous artists have been trained in the Academy Schools, and many successes have been won in recent years by the students in open competition for the Rome scholarships. The Library has grown in size and importance, and is maintained by the Academy for the use of the members, the students and historians of art.

Any artist practising in Great Britain or abroad may send in works for the Summer Exhibition: no fee is charged for exhibiting or selling the works chosen for the Exhibition. The task of selecting about 1,200 works from the 12,000 usually sent in, and hanging them to their best advantage in the Galleries, takes up most of April each year; the Exhibition opens on the first Monday in May or on the Saturday preceding. Criticism of the Exhibition often ignores its essential character and intention. It is a recommendation to the general public, from among all the works voluntarily offered, of those which show sound craftsmanship and sincere purpose, and which

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can be readily understood and enjoyed by the visitor of normal sense and intelligence seeking to form or exercise a personal taste in contemporary art. The Academy therefore tries to provide a fair and attractive review of the best recent production in the several arts, including specimens by younger and often unknown artists of evident powers. It is an educative Exhibition, aimed at preserving and developing a healthy tradition which keeps in touch with the perceptions and interests of normal people.

The same intention is shown by the series of Winter Exhibitions of Old Masters held by the Academy from 1870 to 1912, and the great informative displays of foreign art—Spanish, Flemish, Dutch, Italian, Persian, French, Chinese and Indian—which external Committees have helped to form at the Academy from 1920 onwards.

Besides fostering a national school of the Fine Arts by its free training of students and free exhibition of competent work, the Academy has succeeded, through the consultations and duties of its members, in promoting mutual respect among them and attaching them closely to itself. This personal link is evinced by the bequests made to the Academy for scholarships and prizes, the purchase of works of art, charitable annuities and donations and other purposes by Turner, Gibson, Chantrey, Alma-Tadema, Stott, Murray and other distinguished artists. The members feel themselves bound together as inheritors of a great public trust handed down to them by Reynolds, Gainsborough, Wilson, Lawrence, Flaxman, Turner, Wilkie, Constable, Millais, Watts and other artists of high standing in the nation's roll of fame. Responsible to no Government department, but only to the Royal Patron, they give the best of their experience and judgment to a great national service.

GENERAL INFORMATION

The Exhibition opens on Saturday, May 5th, and closes on Sunday, August 26th.

Hours of Admission: Weekdays, 9.30 A.M. to 7 P.M. Sundays, 2 to 6 P.M.

Admission: 2*s.* *Season Ticket:* 7*s.* 6*d.* *Catalogue:* 1*s.* (*by post* 1*s.* 3*d.*)

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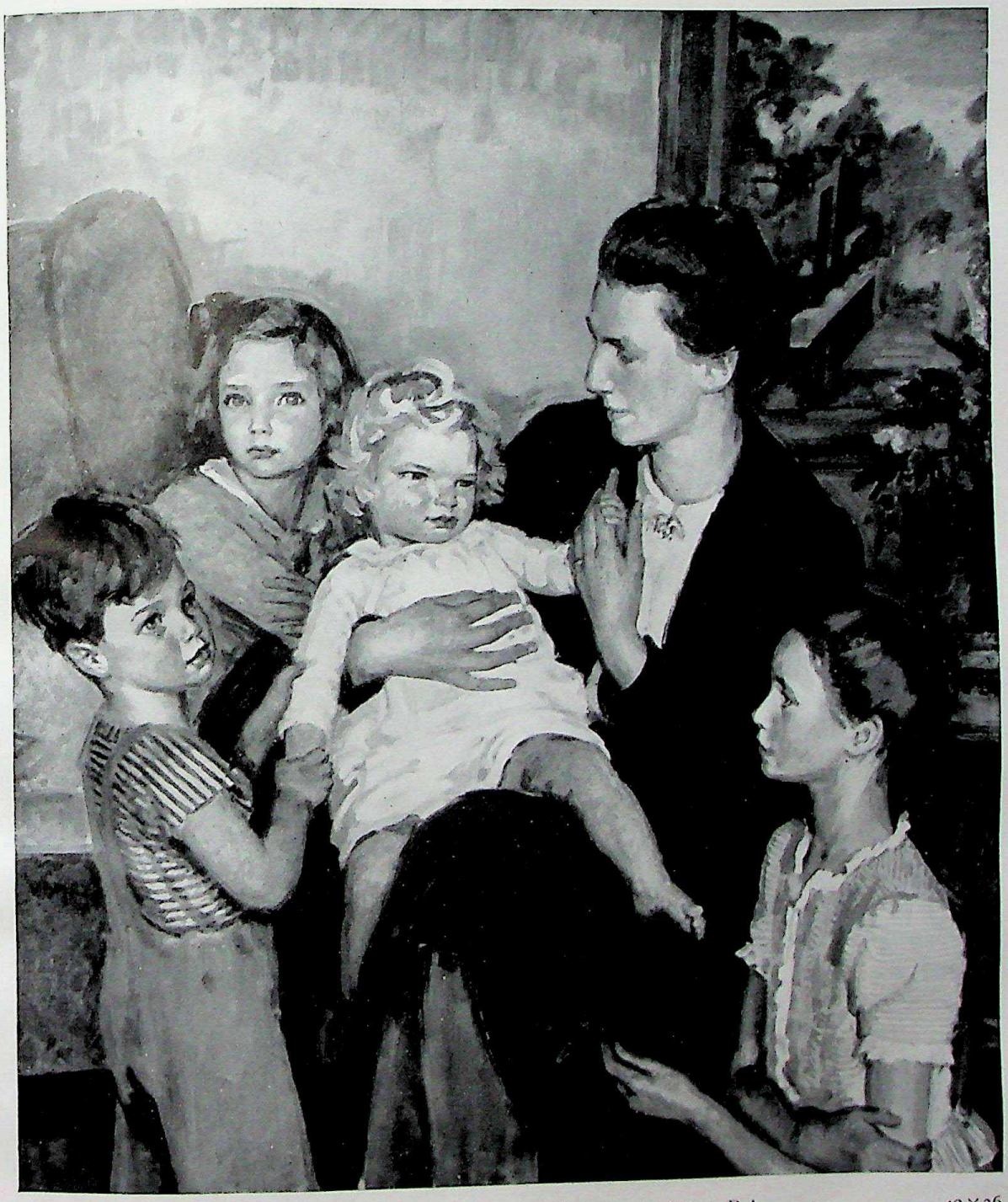

THE WIFE AND FAMILY OF PROFESSOR T. F. HEWER.—HENRY LAMB R.A. 42 × 36

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IDLE FANCY.—Margaret Fisher Prout, A.R.A.

INTERIOR.—Edward Le Bas, A.R.A. 37 × 66

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GABRIELE ANNAN.—Rodrigo Moynihan, A.R.A.

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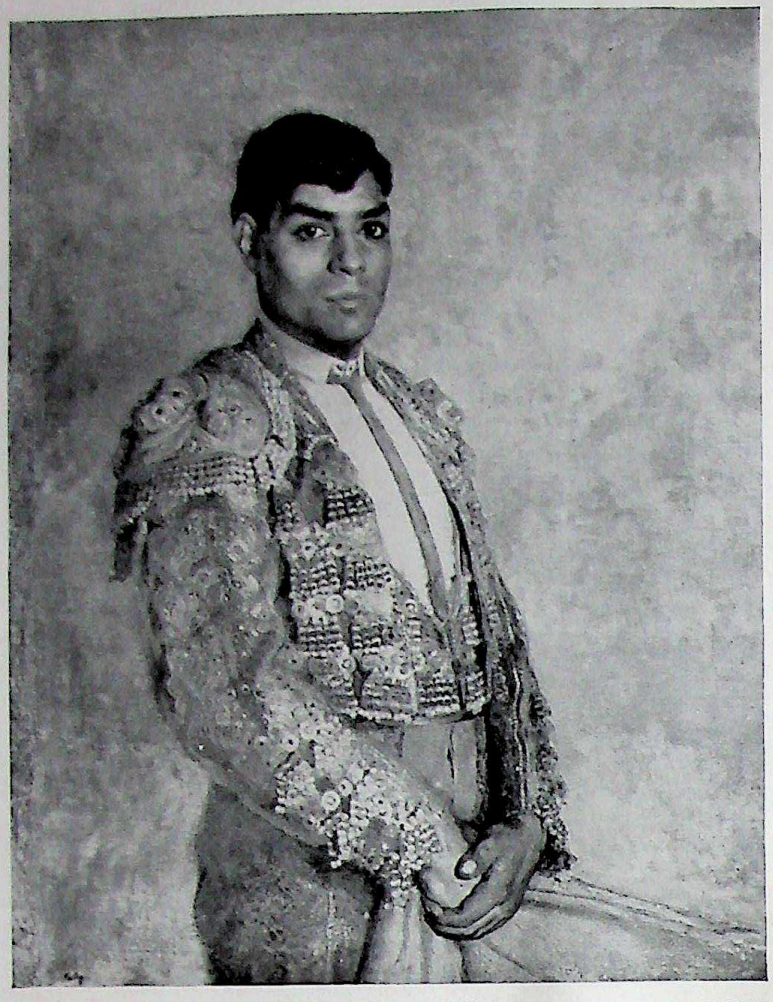

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SEVILLE CHORUS GIRL.—SIR GERALD KELLY, P.R.A. 41 × 33

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A DAY IN JUNE.—PHILIP CONNARD, C.V.O., R.A.

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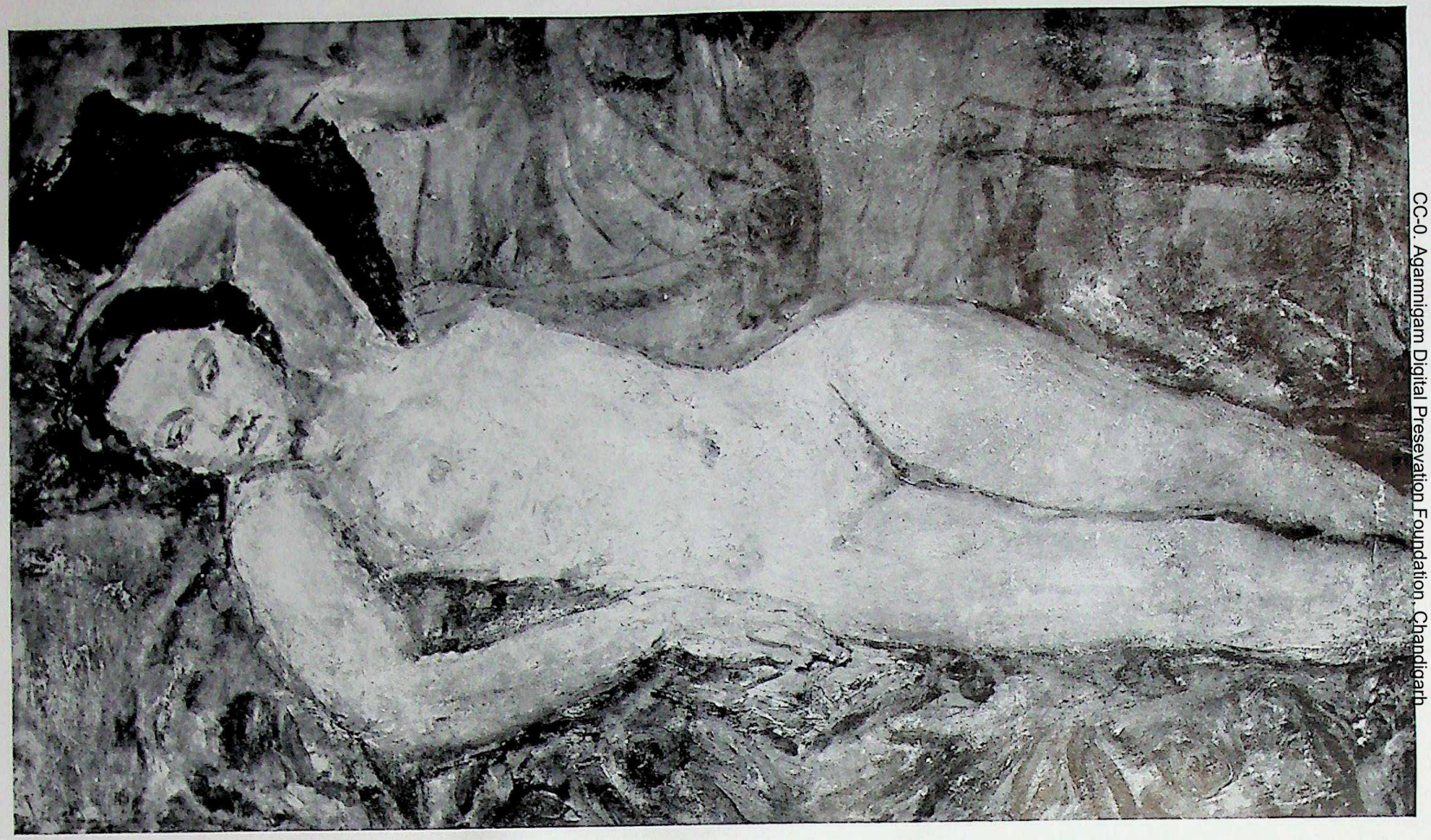

NUDE.—The Late Dame Ethel Walker, D.B.E., A.R.A. 24 × 40

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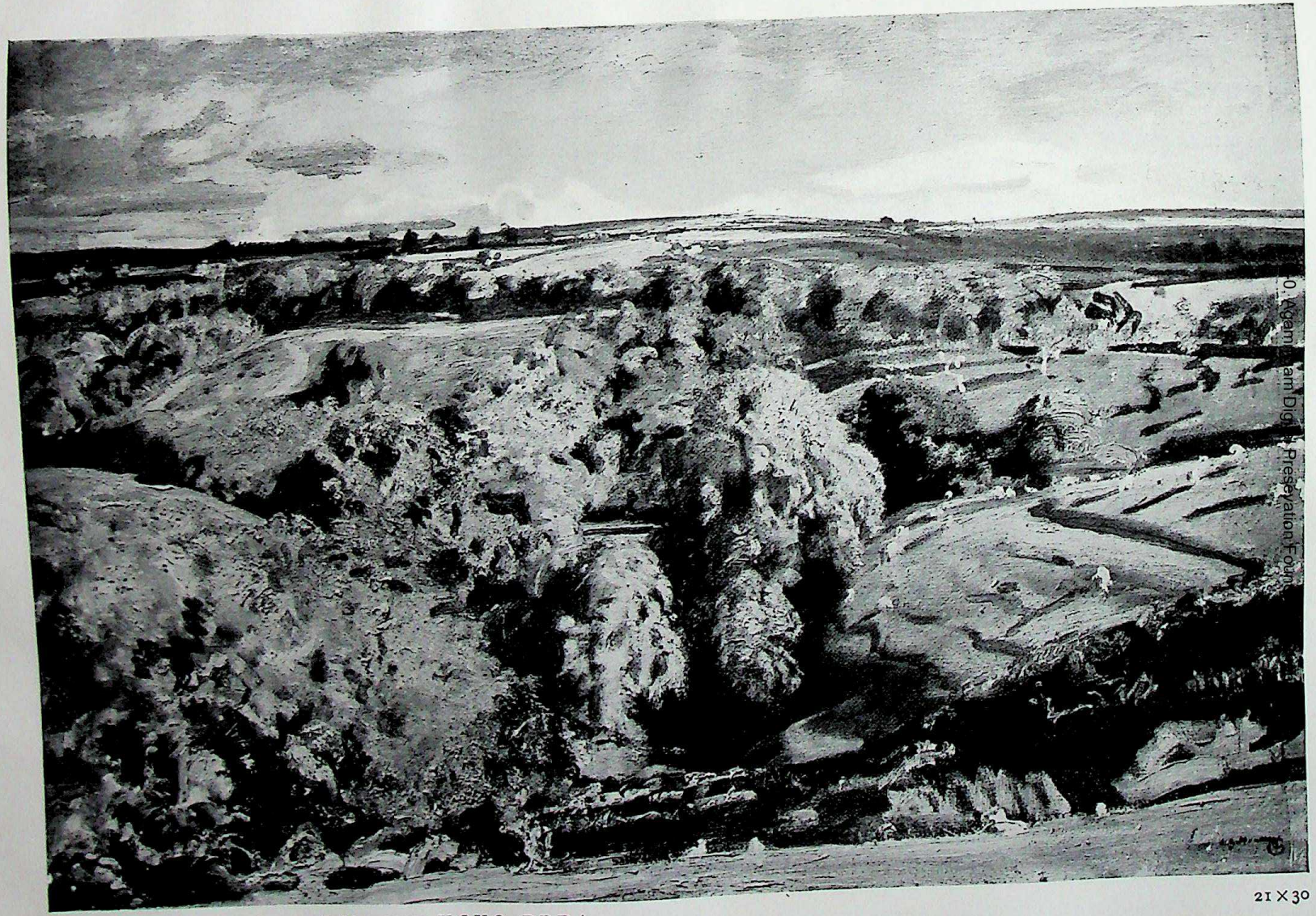

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OCTOBER DAY.—Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.

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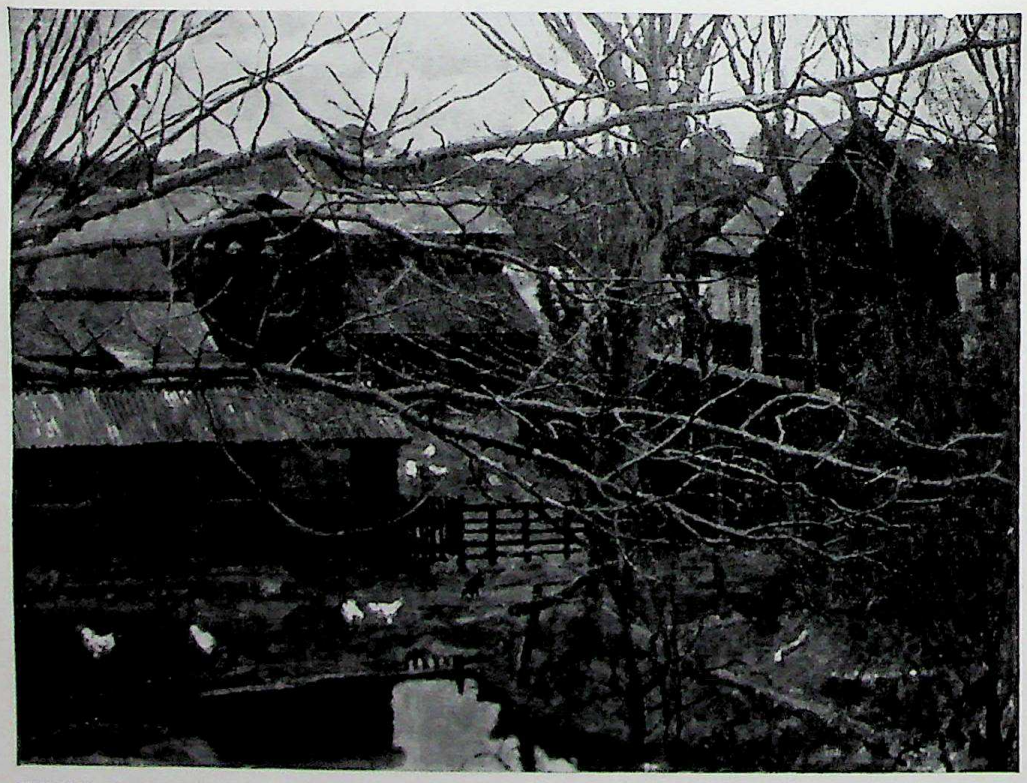
BEYOND THE BOUNDS OF TIME.—PIETRO ANNIGONI. 27 × 35



ESSEX LANDSCAPE.—ALLAN GWYNNE-JONES. 23 × 30

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H.R.H. THE PRINCESS MARGARET, COMMANDANT-IN-CHIEF, THE ST. JOHN AMBULANCE BRIGADE CADETS.—HENRY CARP. 35 × 28

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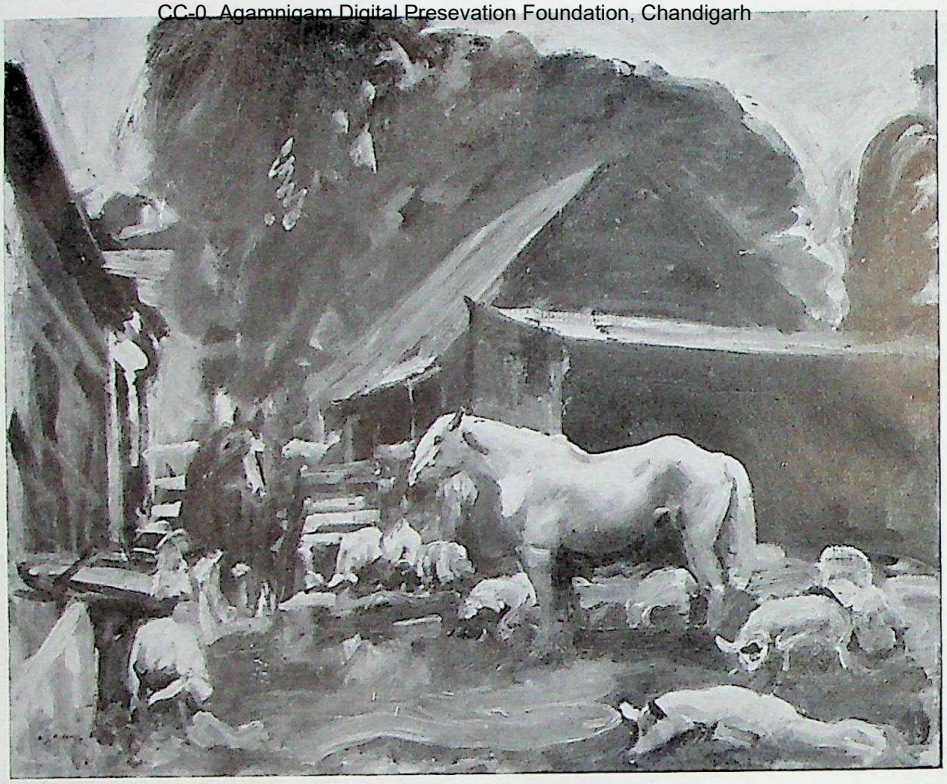

THE PASSING OF THE HORSE AND THE PIG.—
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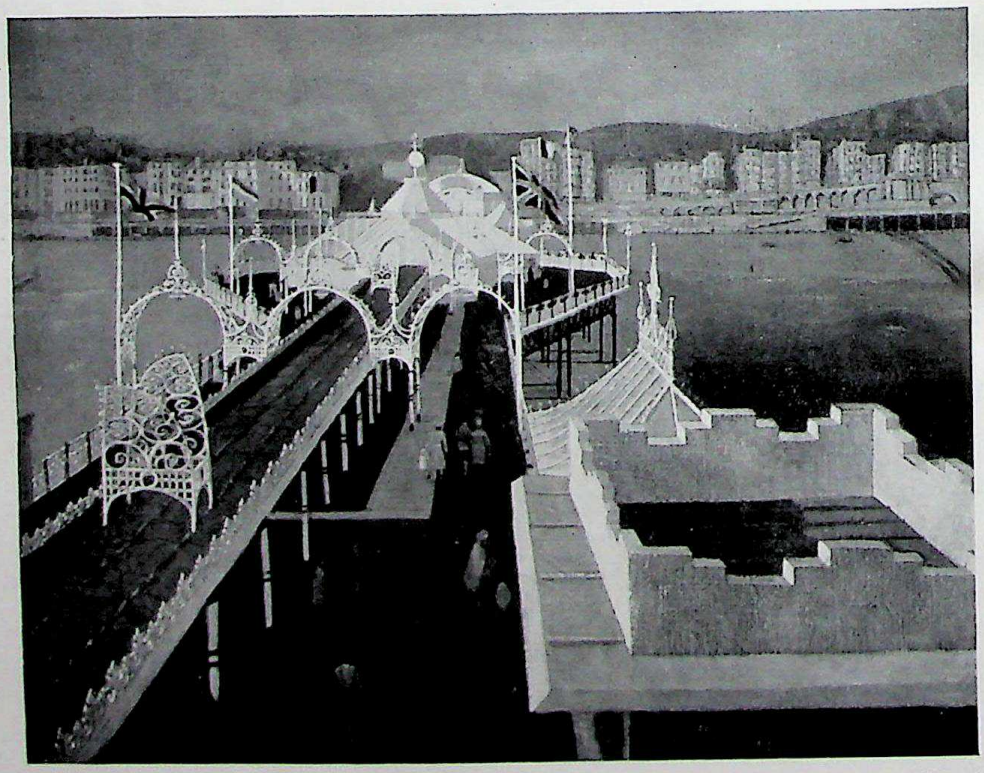

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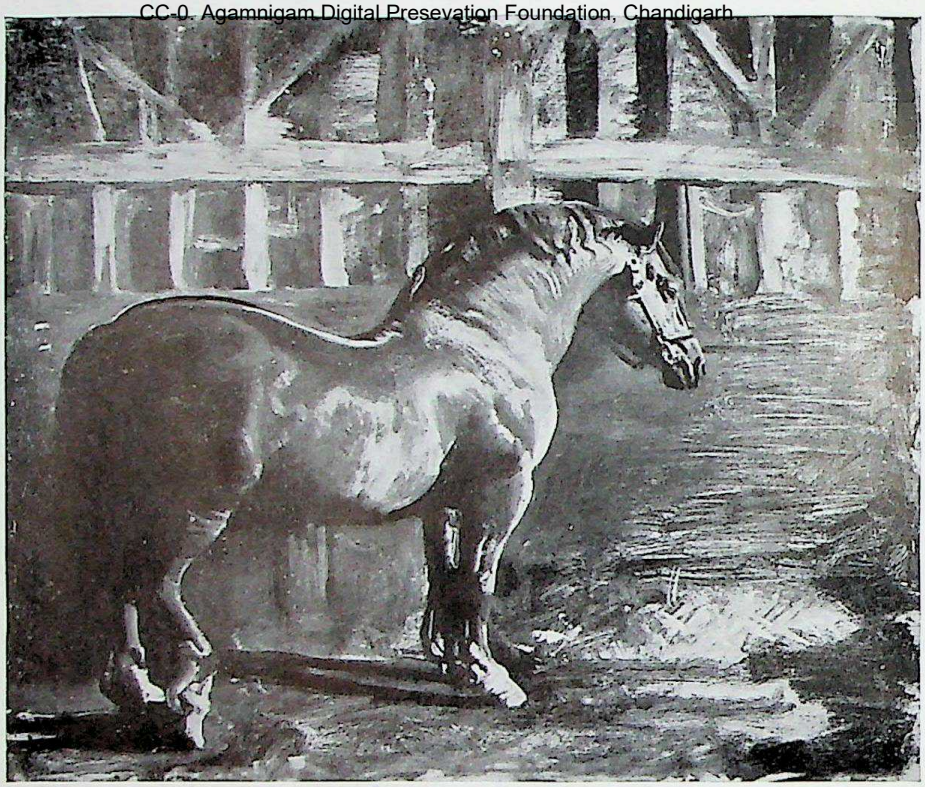

SIXTEEN-YEAR-OLD SUFFOLK STALLION.—
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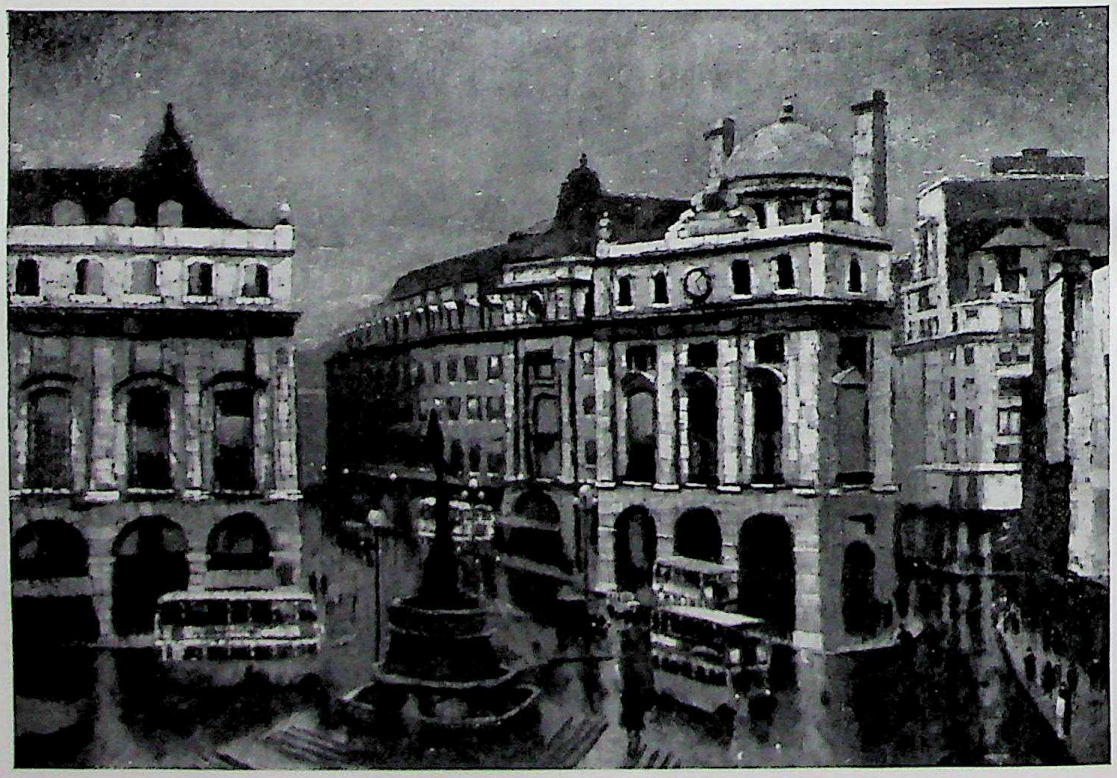

EROS.—HAROLD WORKMAN. 29 × 40

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MISS ANN CAVE.—Alfred R. Thomson, R.A. 30 × 25

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CAROL RAYE, BERNARD CLIFTON AND GRETCHEN FRANKLIN IN "DEAR MISS PHOEBE."—
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ESSEX LANDSCAPE.—ALGERNON NEWTON, R.A. 30 × 47

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SCHOOLBOY.—JAMES FITTON, A.R.A. 38 × 24

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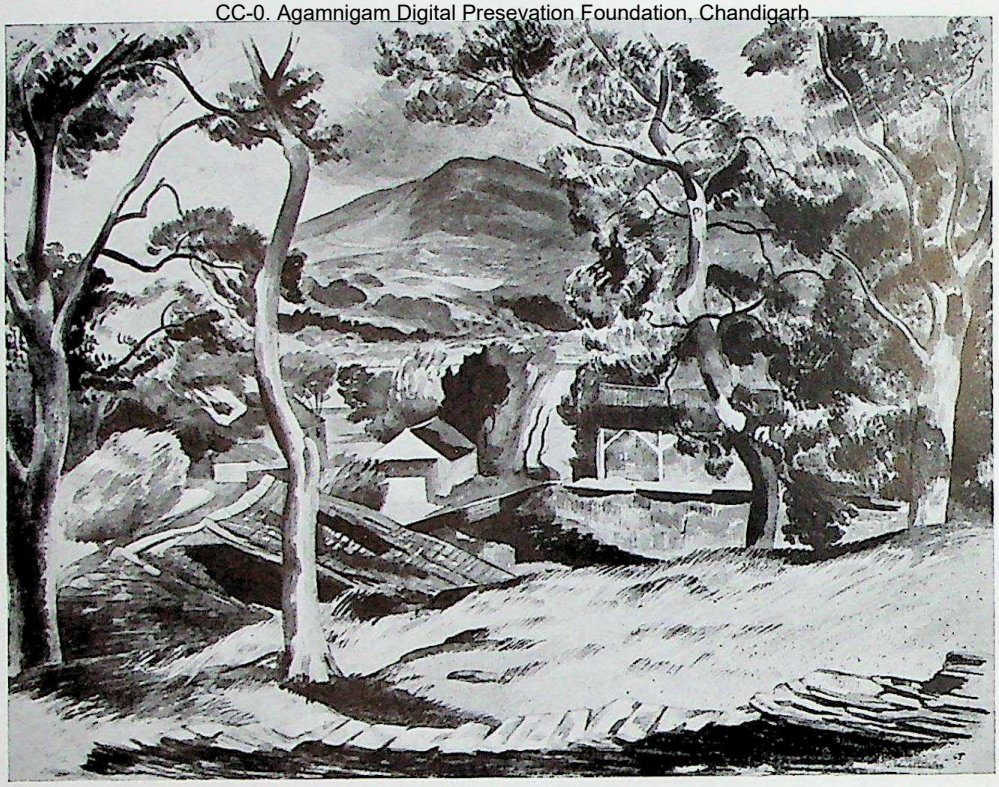

FARM BELOW THE MOUNTAIN.—JOHN NASH, R.A. ELECT. Water-colour. 17 × 22

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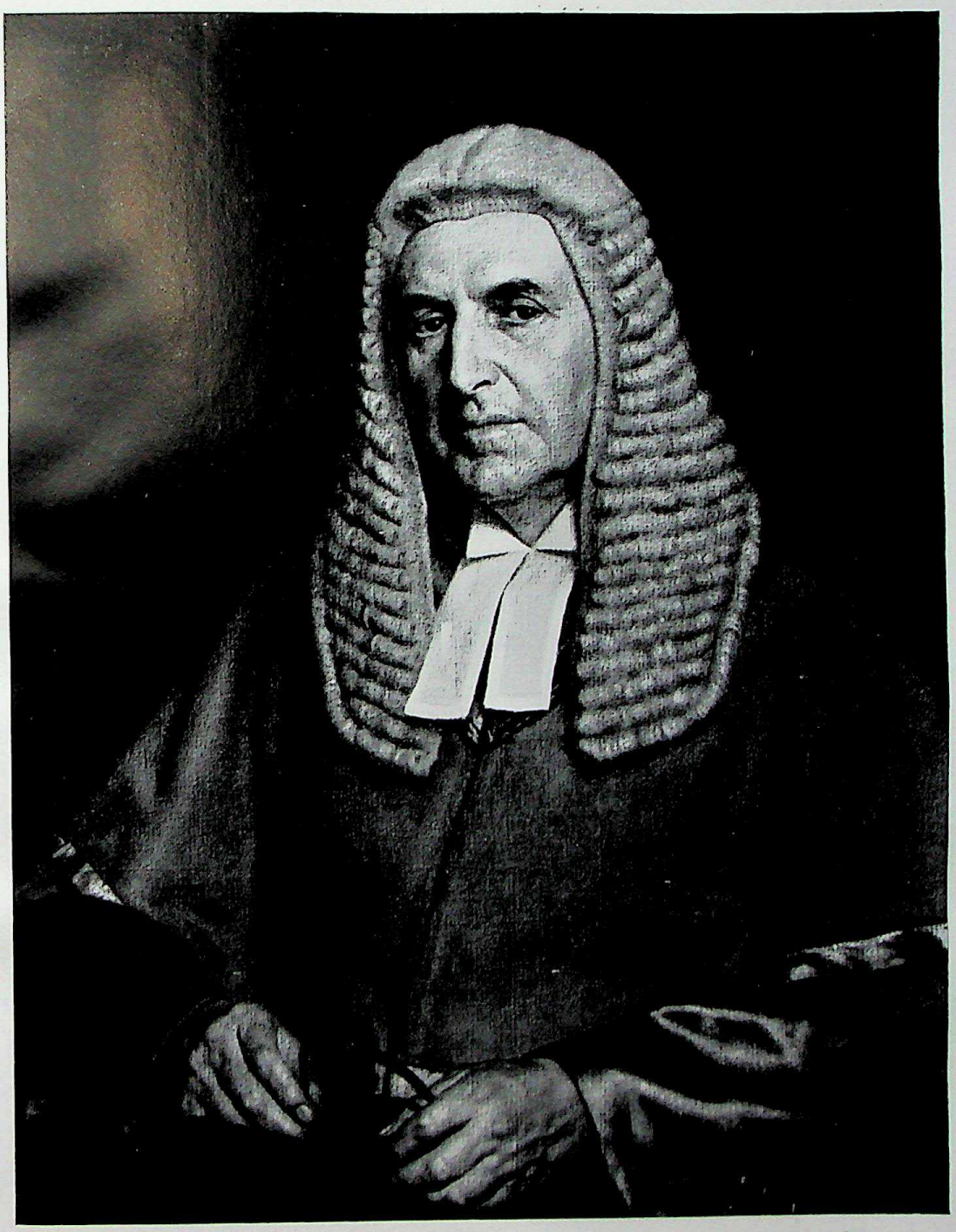
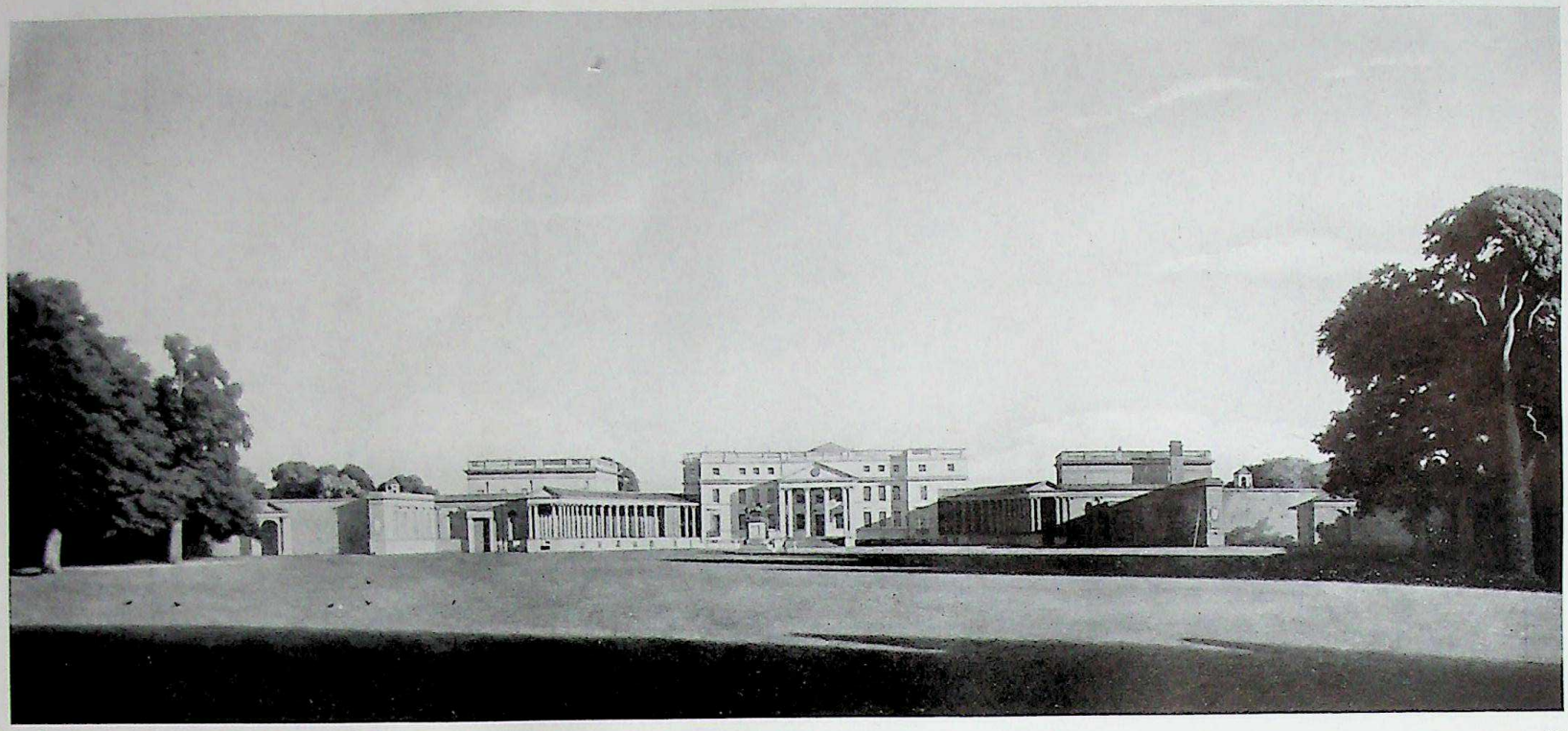


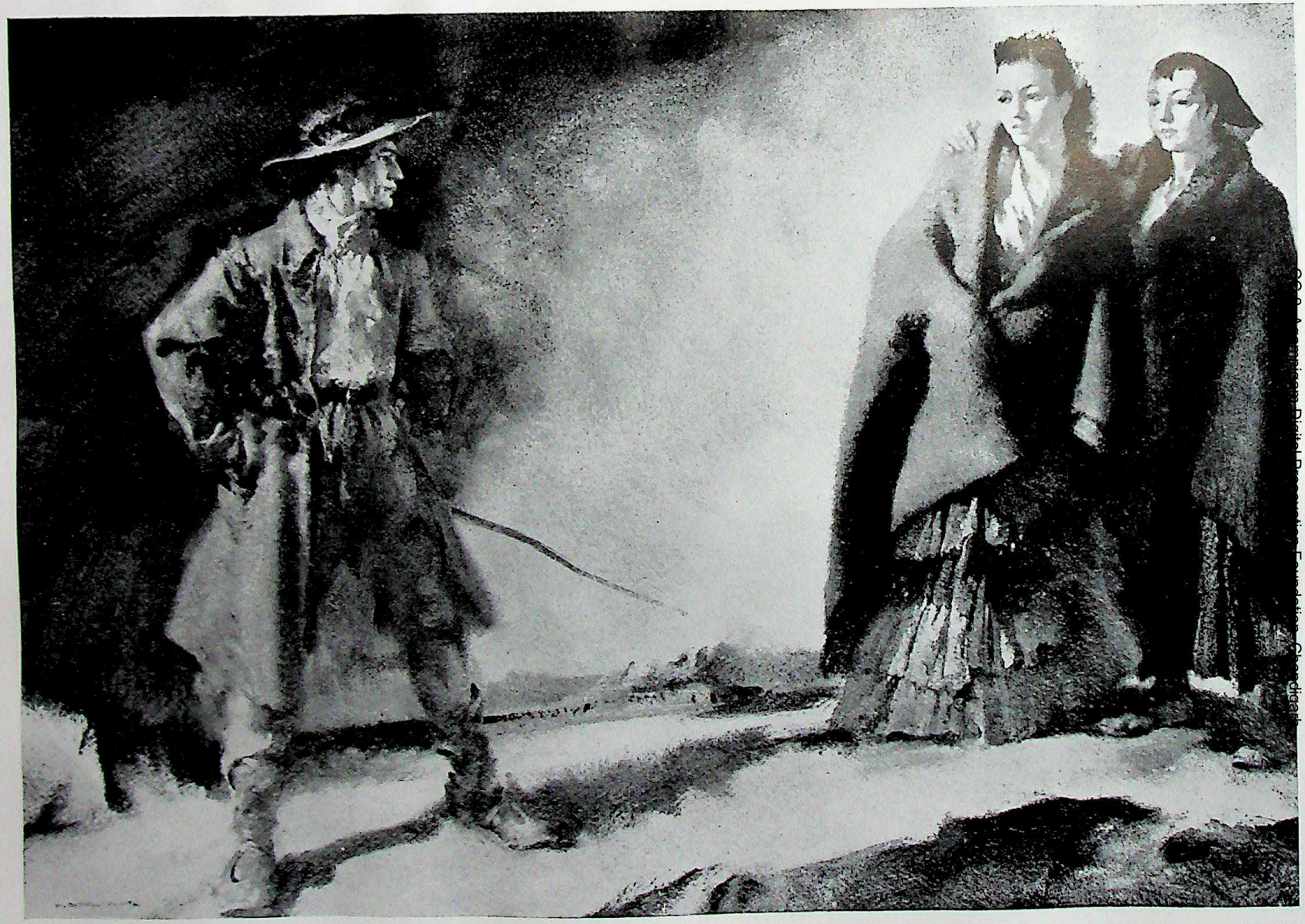
SIR HAROLD DERBYSHIRE, M.C., K.C., Chief Justice of the Calcutta High Court, 1934–46—HAROLD KNIGHT, R.A. 36 × 28



STOWE, BUCKINGHAMSHIRE.—ALGERNON NEWTON, R.A.

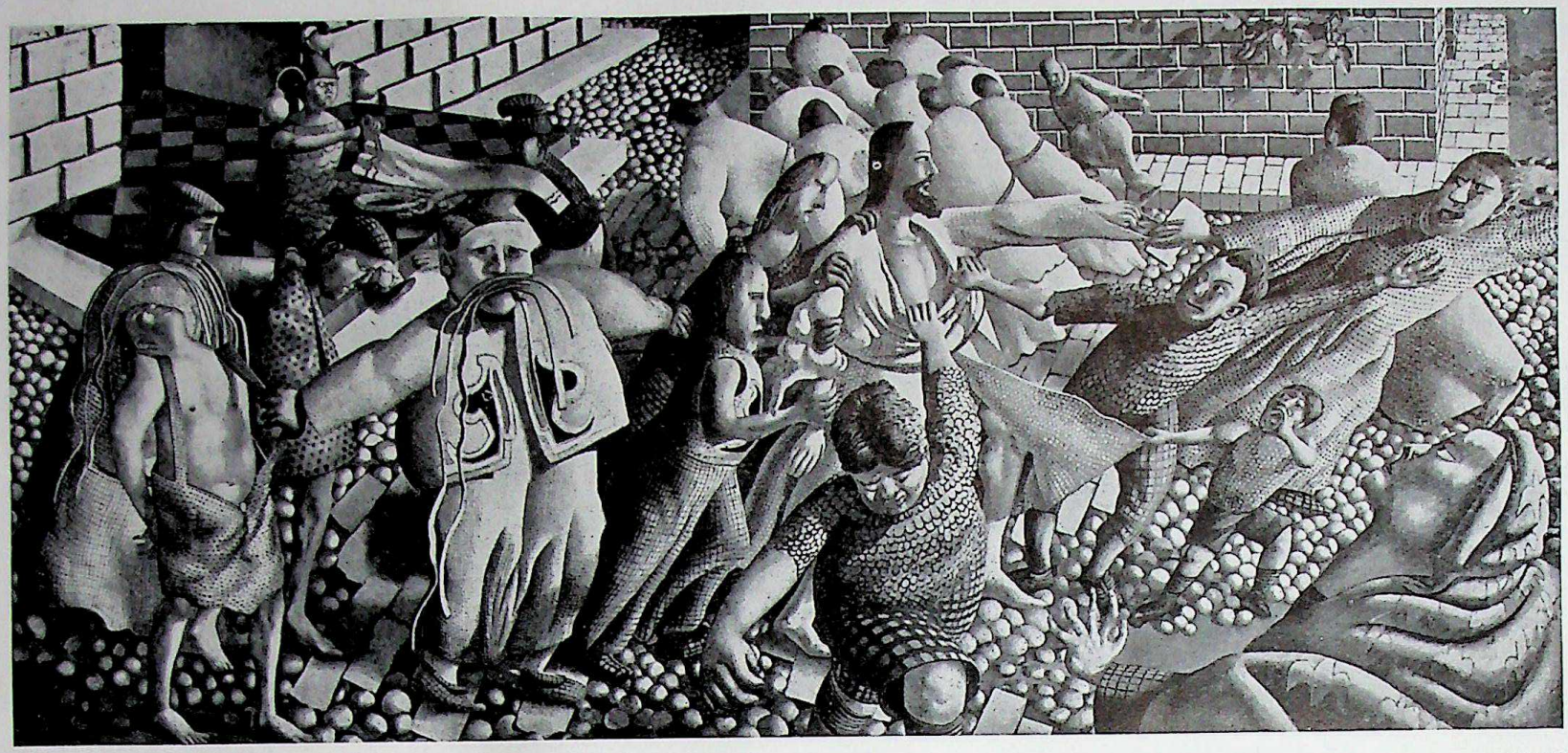
31 × 66

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



ARGUMENT.—Sir William Russell Flint, R.A. 20 × 27

CC-0. Ananthasayanam Digital Preservation Foundation, Chennai.



CHRIST DELIVERED TO THE PEOPLE.—Stanley Spencer, C.B.E., R.A. 27 × 58

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

MRS. ROBERT ADEANE.—AUGUSTUS E. JOHN, O.M., R.A. 75 × 38

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

SUNDAY PAPERS.—Amy K. Browning. 25 × 30

PRINCE CONSORT ROAD, KENSINGTON.—John Y. Gilroy. 30 × 40

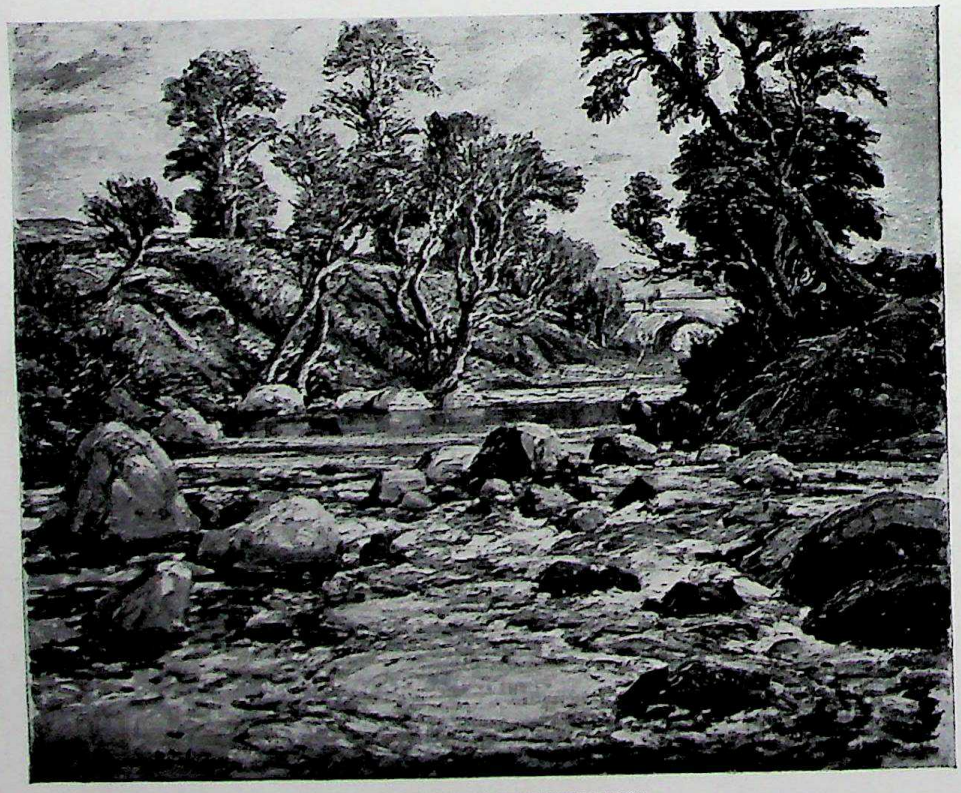
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

24 × 20

ABOUT 1830.—L. CAMPBELL TAYLOR, R.A.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

JAMES, STUART AND CHARLES MARTELL.—DEREK CLARKE. 28 × 36

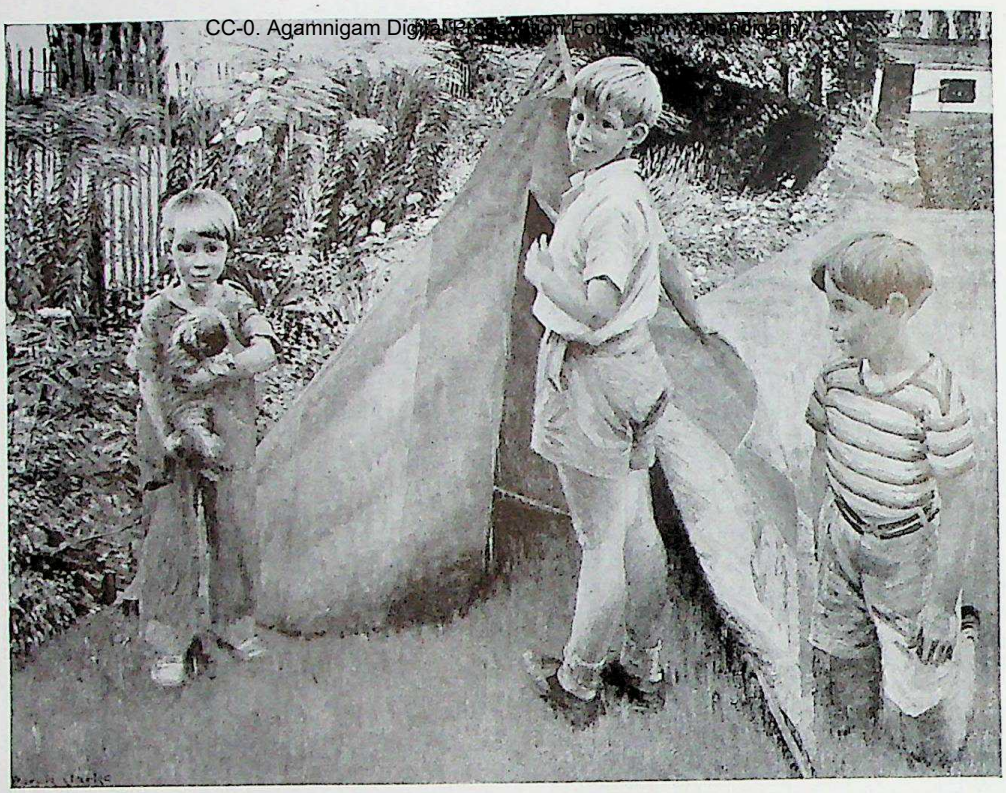


LITTLE RIVER BOULDER-STREWN, PERTHSHIRE.—
S. J. LAMORNA BIRCH, R.A. 20 × 24

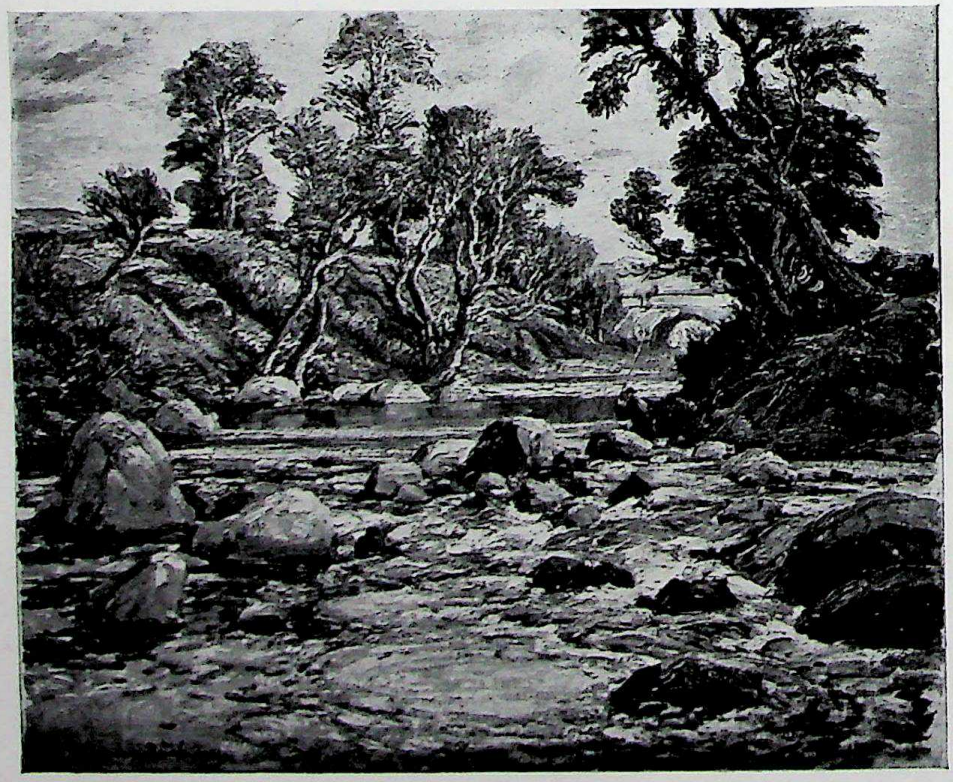
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

GLASGOW PORTRAIT.—GILBERT SPENCER, A.R.A. 30 × 25

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



JAMES, STUART AND CHARLES MARTELL.—DEREK CLARKE. 28 × 36



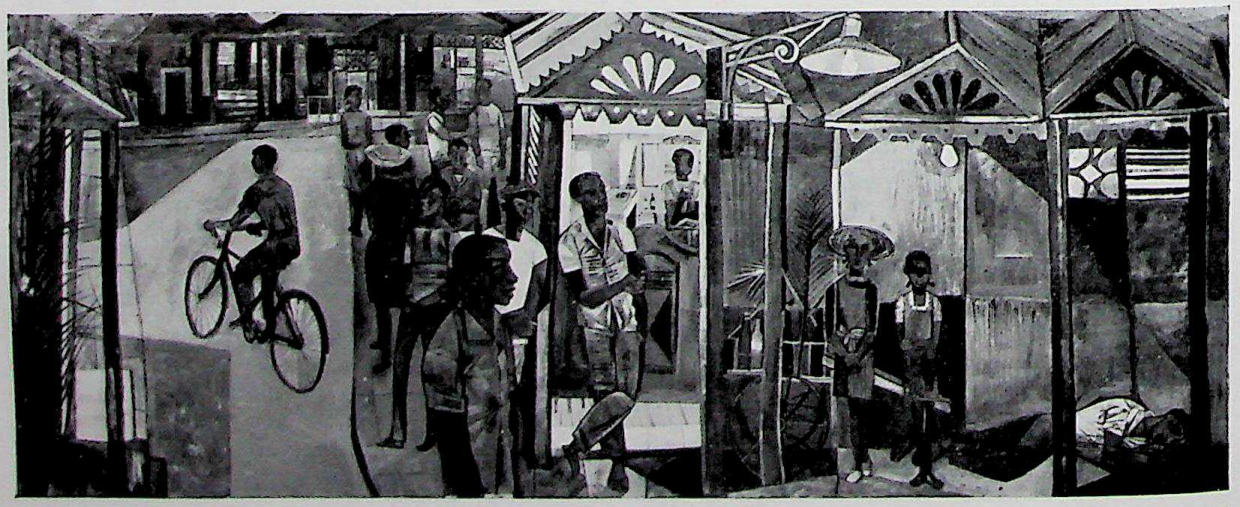
LITTLE RIVER BOULDER-STREWN, PERTHSHIRE.—
S. J. LAMORNA BIRCH, R.A. 20 × 24

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

GLASGOW PORTRAIT.—GILBERT SPENCER, A.R.A. 30 × 25

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BENEDICITE OMNIA OPERA DOMINI DOMINO.—
GRACE WHEATLEY. Water-colour. 71 × 59



JAMAICAN VILLAGE.—JOHN MINTON. 59 × 142

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE WATER CAN.—Dame Laura Knight, D.B.E., R.A. 29 × 24

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DOUGLAS GRESHAM, Esq.—B. Fleetwood-Walker, A.R.A. 36×28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

MRS. A. R. HANBURY-BATEMAN.—T. C. DUGDALE, R.A. 36 × 28

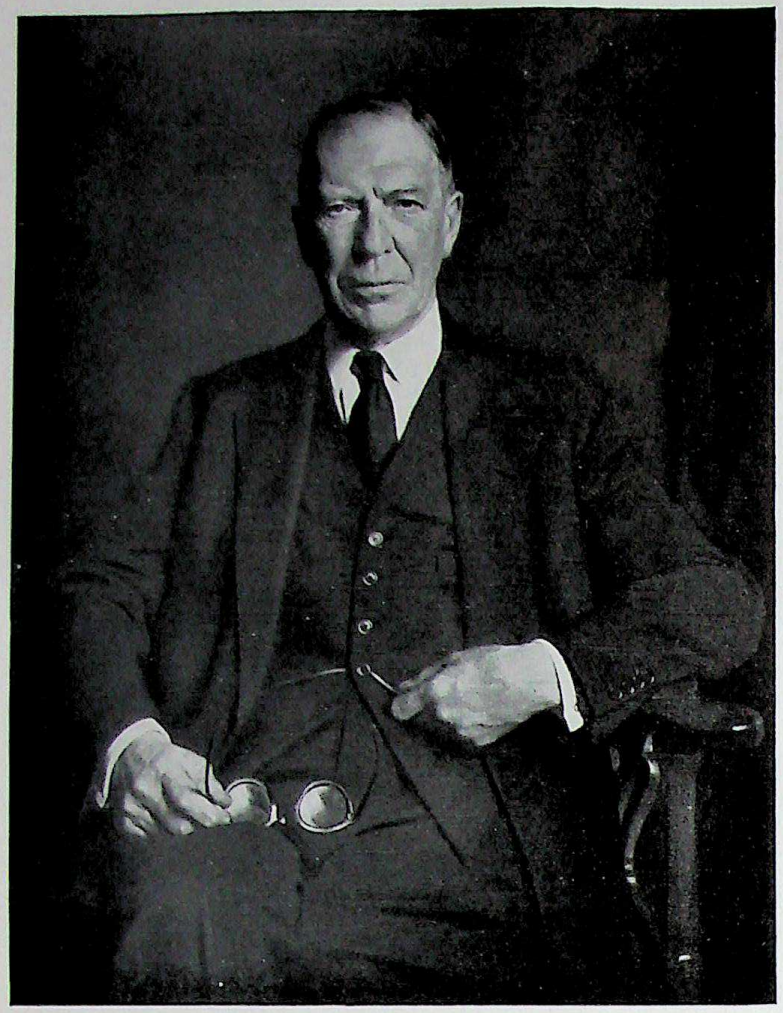
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

JOHN DAVENPORT.—ROBERT BUHLER, A.R.A. 40 × 34

WANDA SINCLAIR.—ALFRED R. THOMSON, R.A. 52 × 42

THE FERRY-BOAT "CHARON"—RICHARD EURICH, A.R.A. 30×40

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



SIR EUSTACE PULBROOK.—DAVID JAGGER. 39 × 29

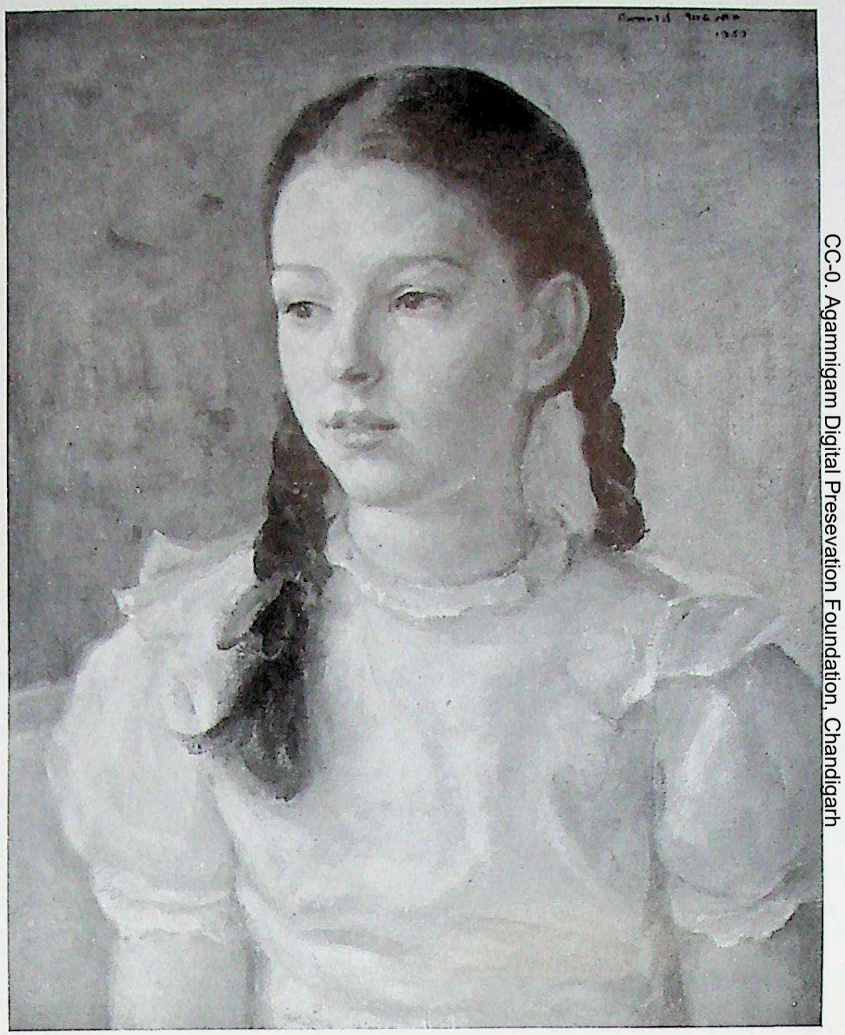
THE WHITE FAN.—DAME LAURA KNIGHT, D.B.E., R.A. 36 × 28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE ANCIENT TREE.—R. O. DUNLOP, R.A. 20 × 24

TWO OLD SMOKERS.—Charles Spencelayh 23 × 19



ANN.—Arnold Mason, R.A. Elect. 20 × 16

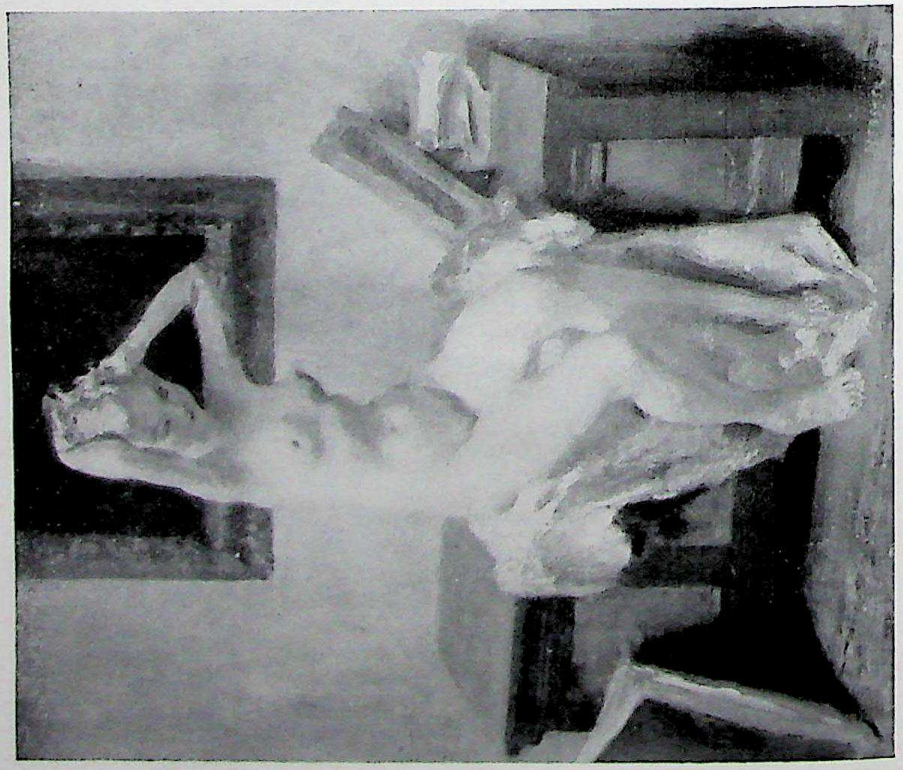
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

OUTSKIRTS OF THE OLD FOREST.—Oliver Hall, R.A. 22 × 30

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

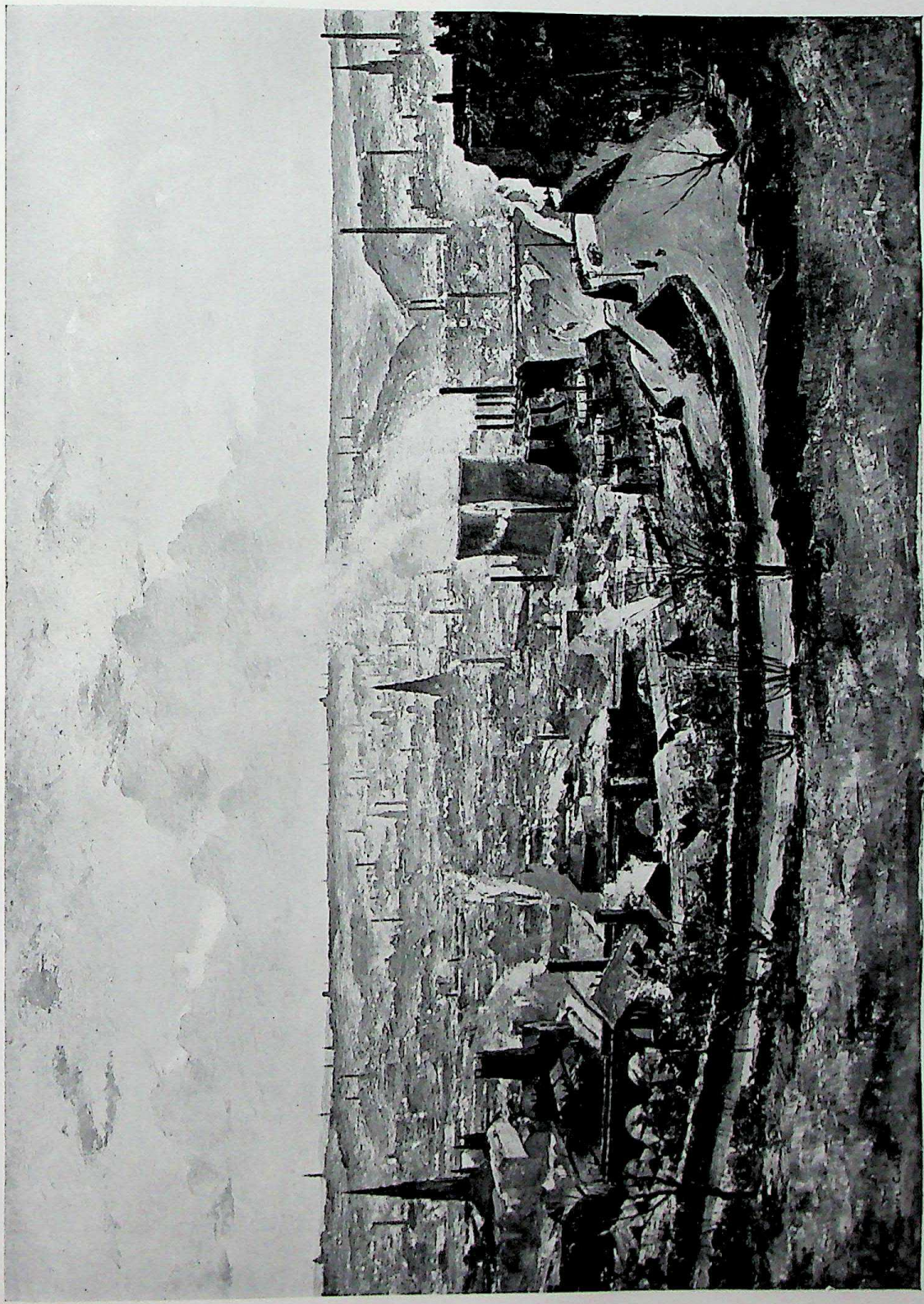
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

GIRL WITH A CIGARETTE.—Dod Procter, R.A. 18 × 14



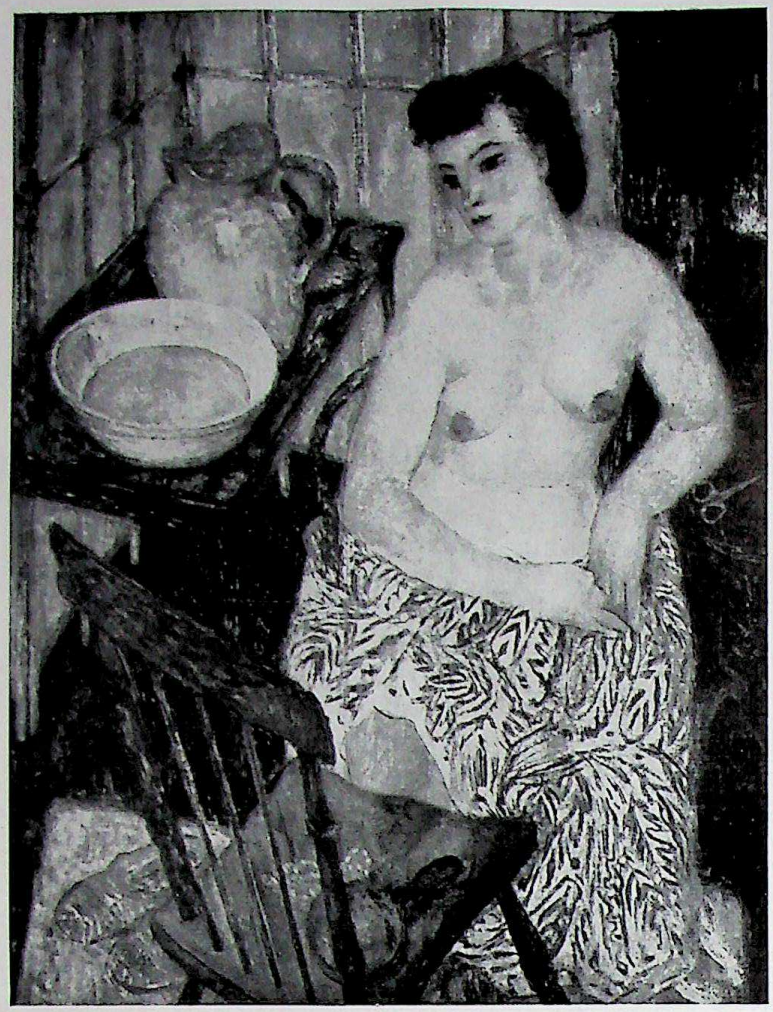
THE GOLDEN AGE.—Walter E. Webster. 29 × 24

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



HALIFAX.—CHARLES CUNDALL, R.A.

35 × 49



TOILET.—HERBERT HOLT. 36 × 28

DR. OSMUND FRANK, J.P., Mayor of Maidenhead, 1946–50.—STANLEY SPENCER, C.B.E., R.A. 42 × 27

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ENGLISH VILLAGE: WINTER.—Cosmo Clark, A.R.A. 29 × 49

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

VISITORS TO THE STUDIO.—ANTHONY DEVAS. 31 × 23

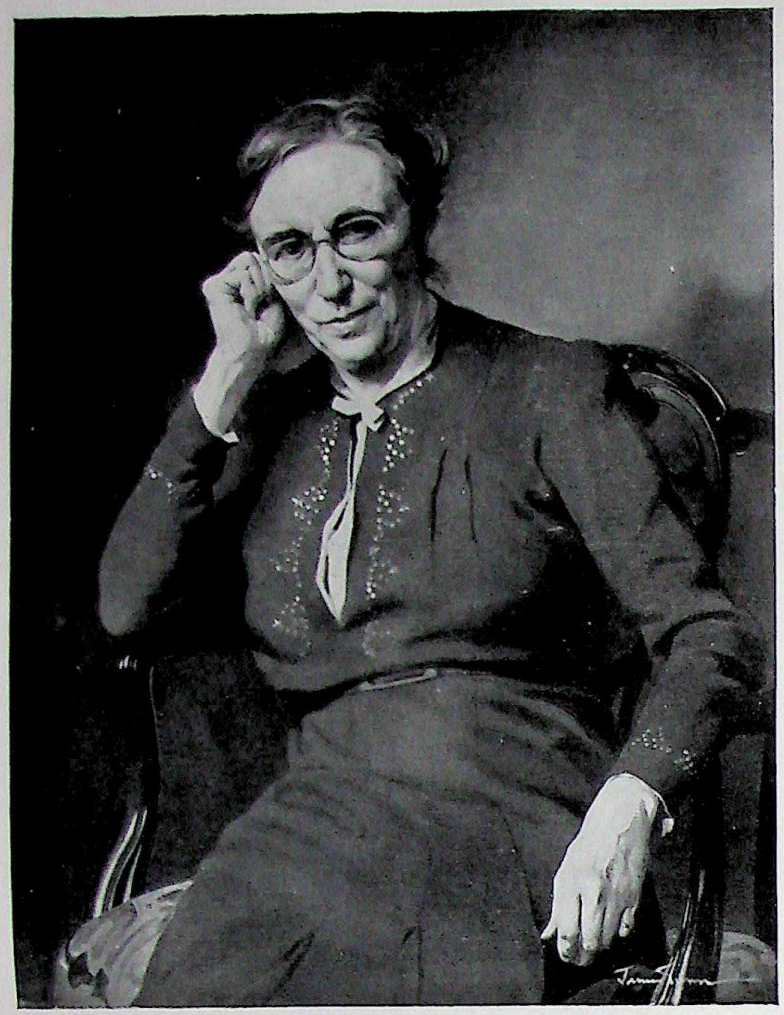
PORTRAIT OF A YOUNG GIRL.—
THE LATE DAME ETHEL WALKER, D.B.E., R.A. 24 × 20

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE FOYER.—STEVEN SPURRIER, A.R.A.

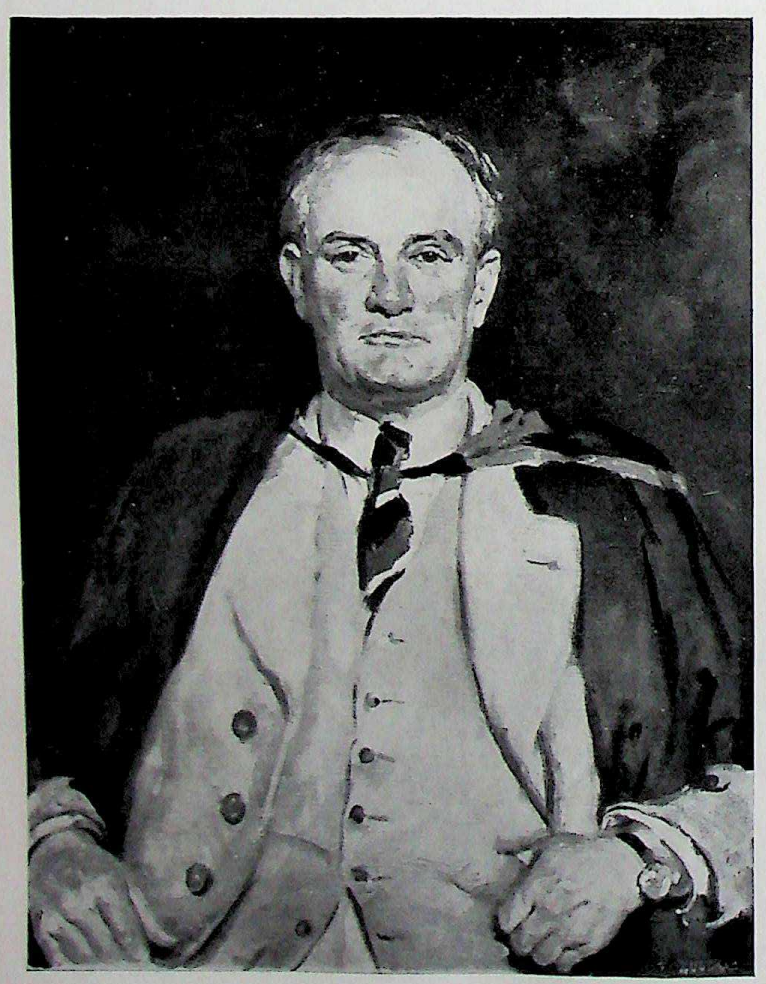
35 × 47



MISS ETHEL STRUDWICK, C.B.E., M.A.—JAMES GUNN. 35 × 28

APPLE BLOSSOM.—MARGARET THOMAS. 36 × 28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



PROFESSOR R. BOUTFLOUR, M.Sc.—T. C. DUGDALE, R.A. 36 × 28

GIRL KNITTING.—HENRY LAMB, R.A. 23 × 19

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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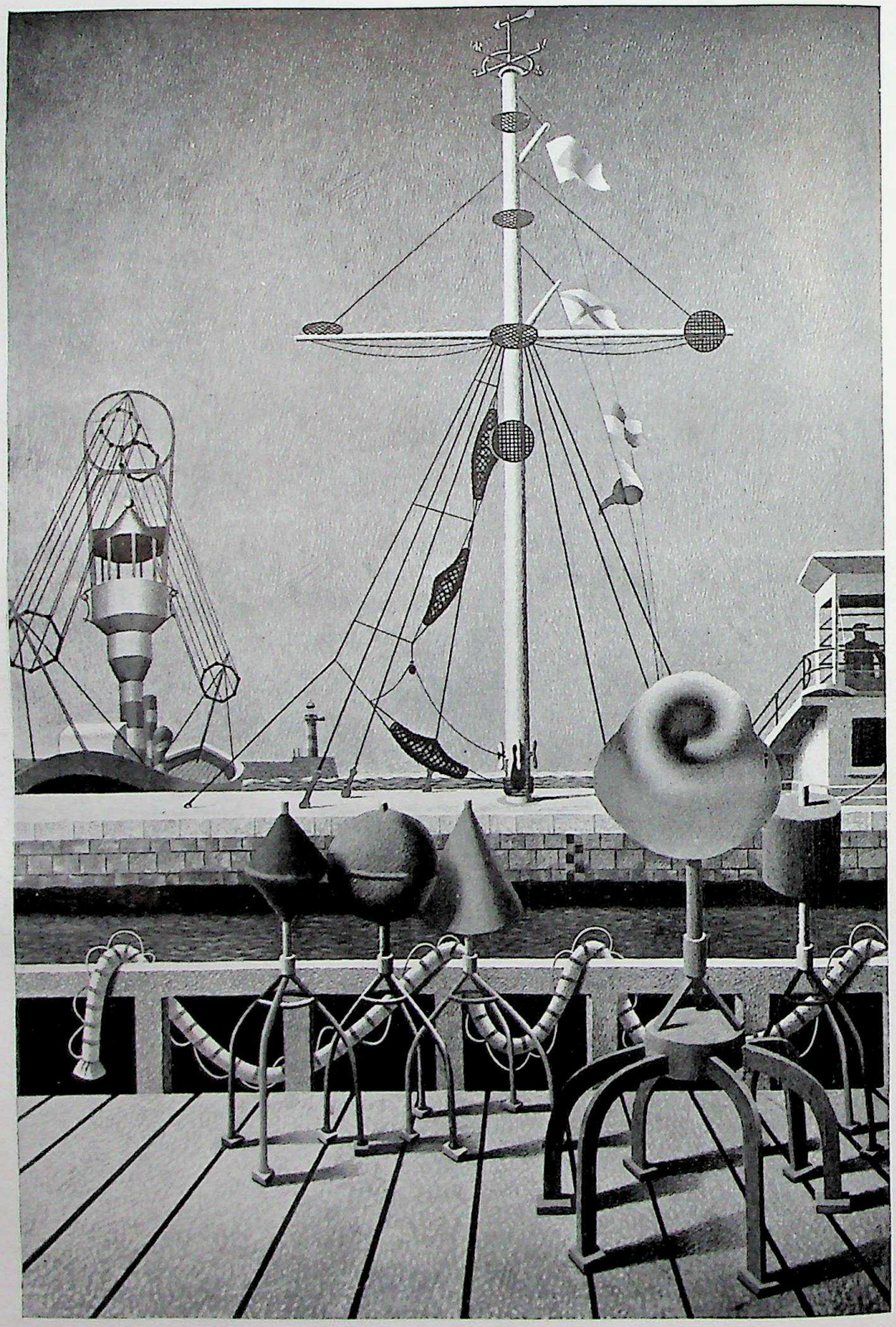
ABOVE INSTOW, NORTH DEVON.—JAMES BATEMAN, R.A.

21 × 28

MY HOUSE AND GARDEN: FEBRUARY MORNING.—S. J. LAMORNA BIRCH, R.A. 20 × 26

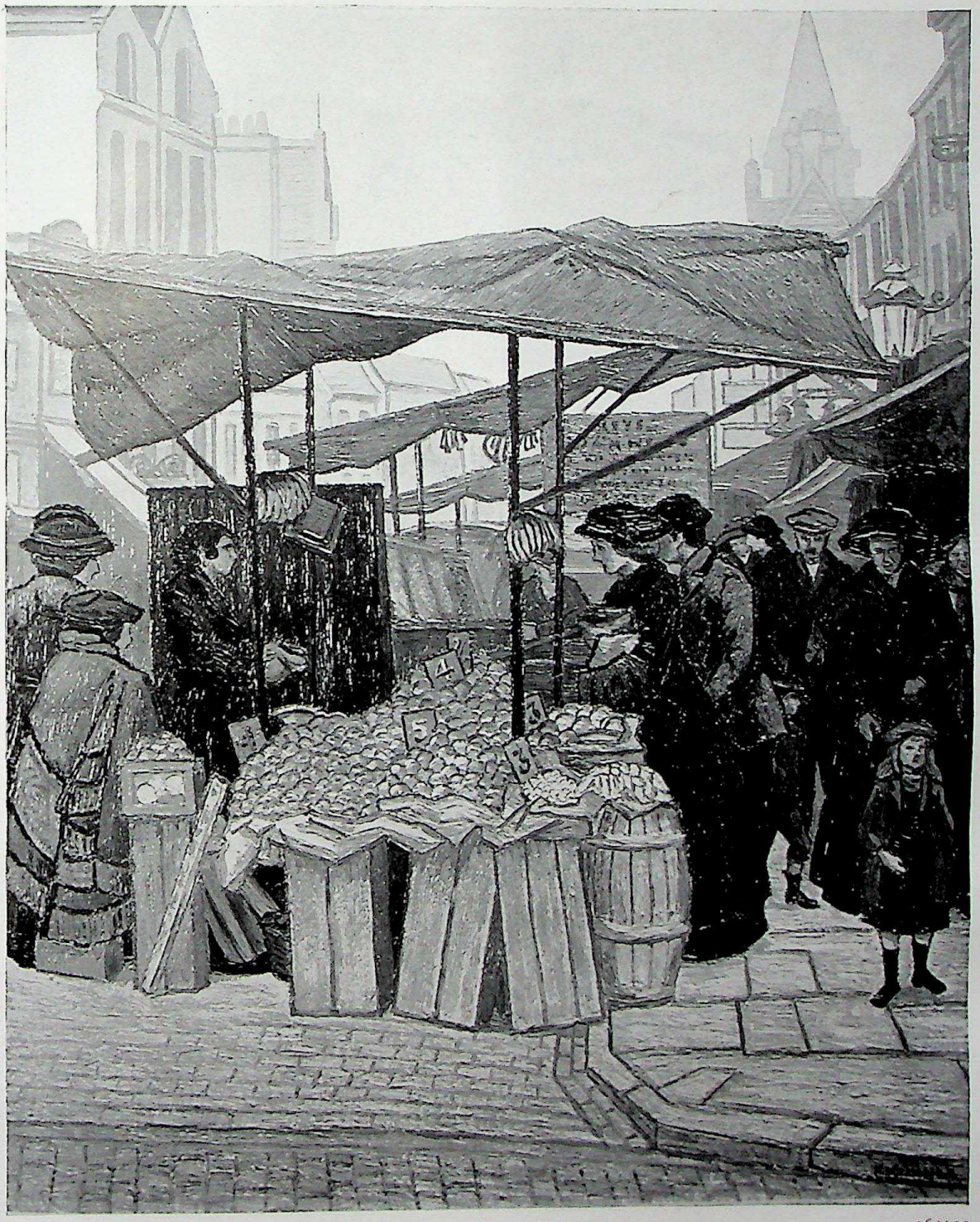
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



SIGNALS.—The Late Edward Wadsworth, A.R.A. Tempera. 40 × 28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

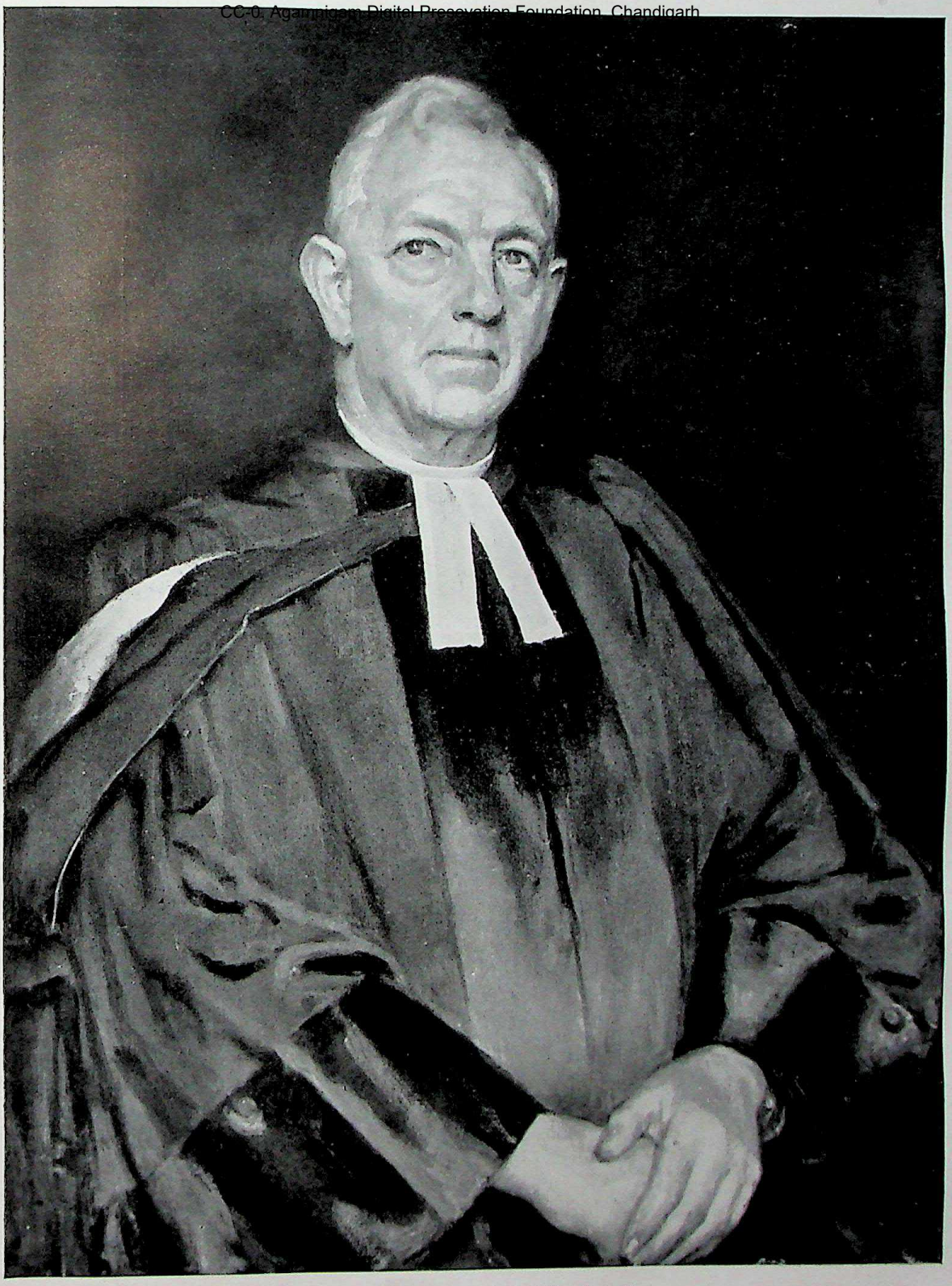


LONDON STREET-MARKET.—CHARLES GINNER, C.B.E., A.R.A. 26 × 22

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

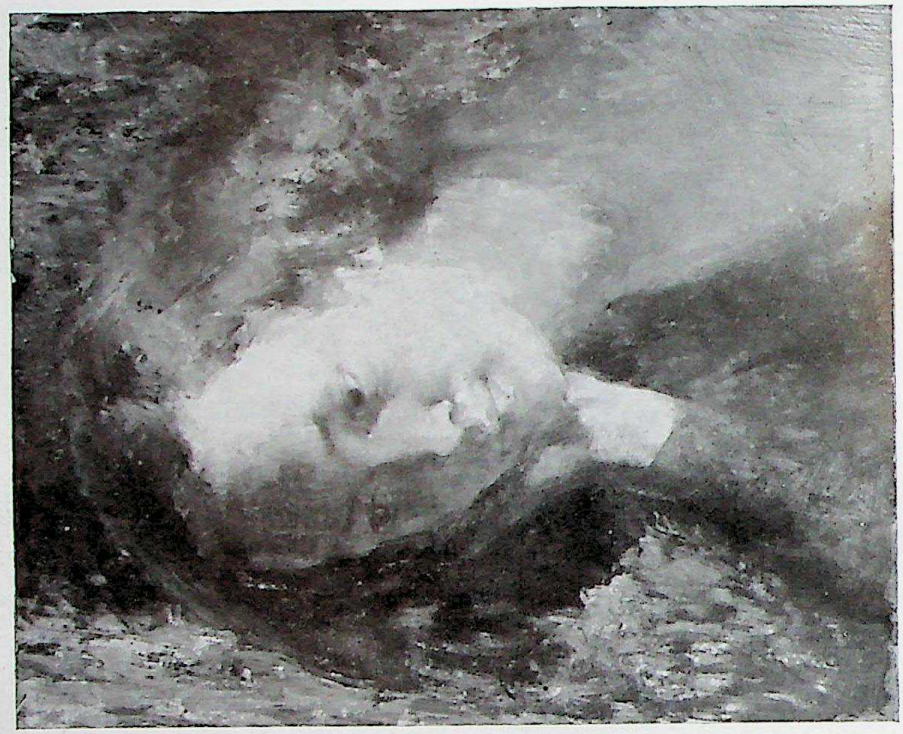
GILBERT GREY.—Dod Procter, R.A. 30 × 25

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



THE REV. WILBERT F. HOWARD, D.D., F.B.A., Principal of Handsworth Theological College. Presentation Portrait.—ARNOLD MASON, R.A. ELECT. 36 × 28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



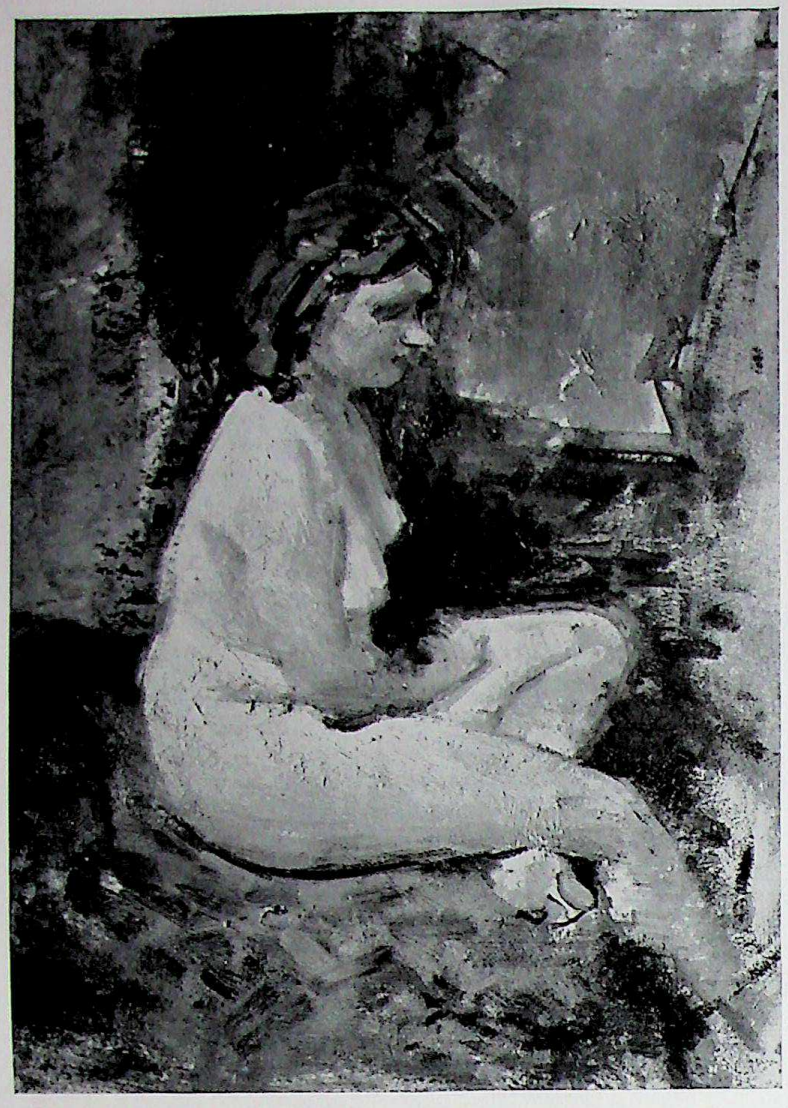
STELLA.—B. FLEETWOOD-WALKER, A.R.A. 16 × 13

PATRICIA EDWARDS.—WILLIAM DRING, A.R.A. 30 × 25

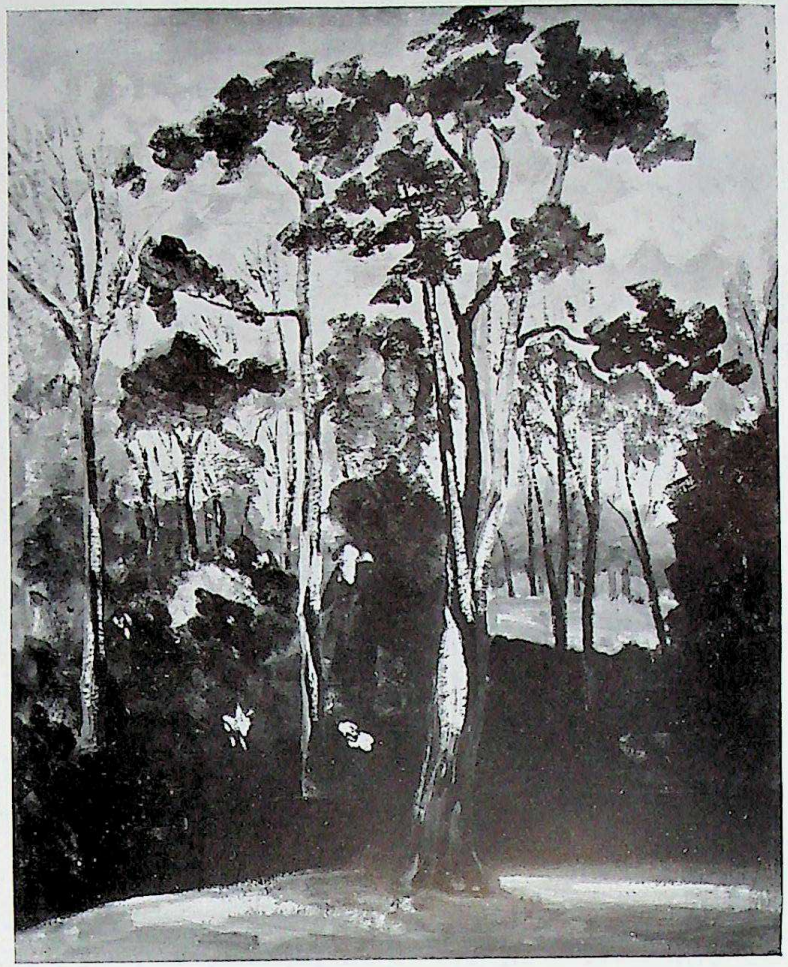
THE ORCHARD.—W. T. Monnington, R.A. 24 × 30

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



NUDE FIGURE.—Rodrigo Moynihan, A.R.A. 16 × 12

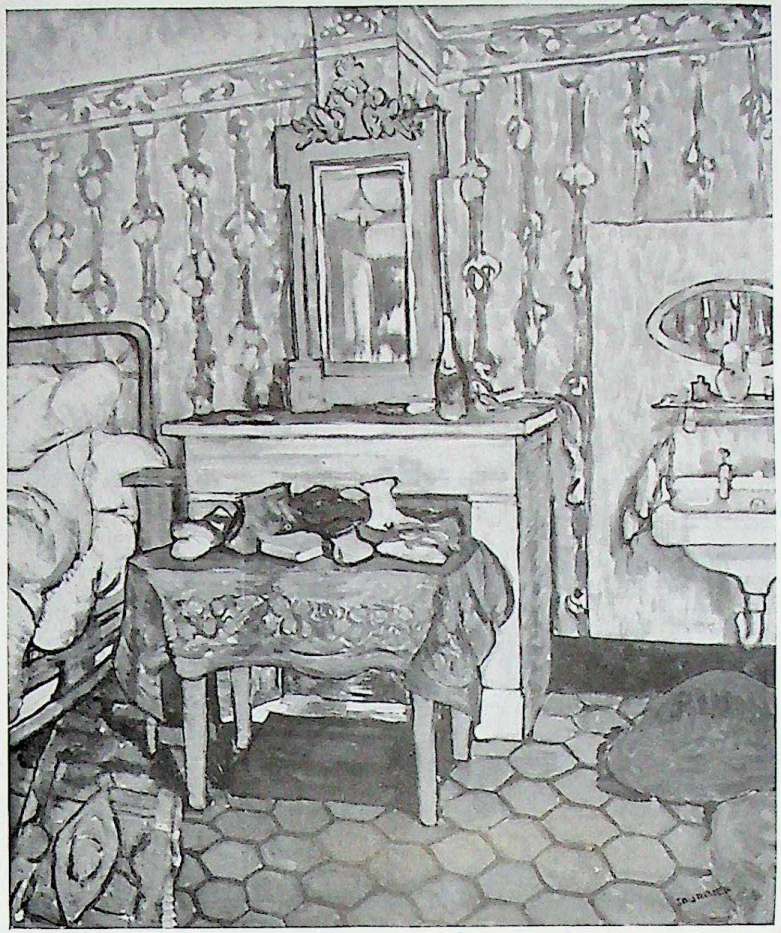


TREES, circa 1925.—
Rt. Hon. Winston S. Churchill O.M., C.H., M.P., Hon. R.A. 30 × 25

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

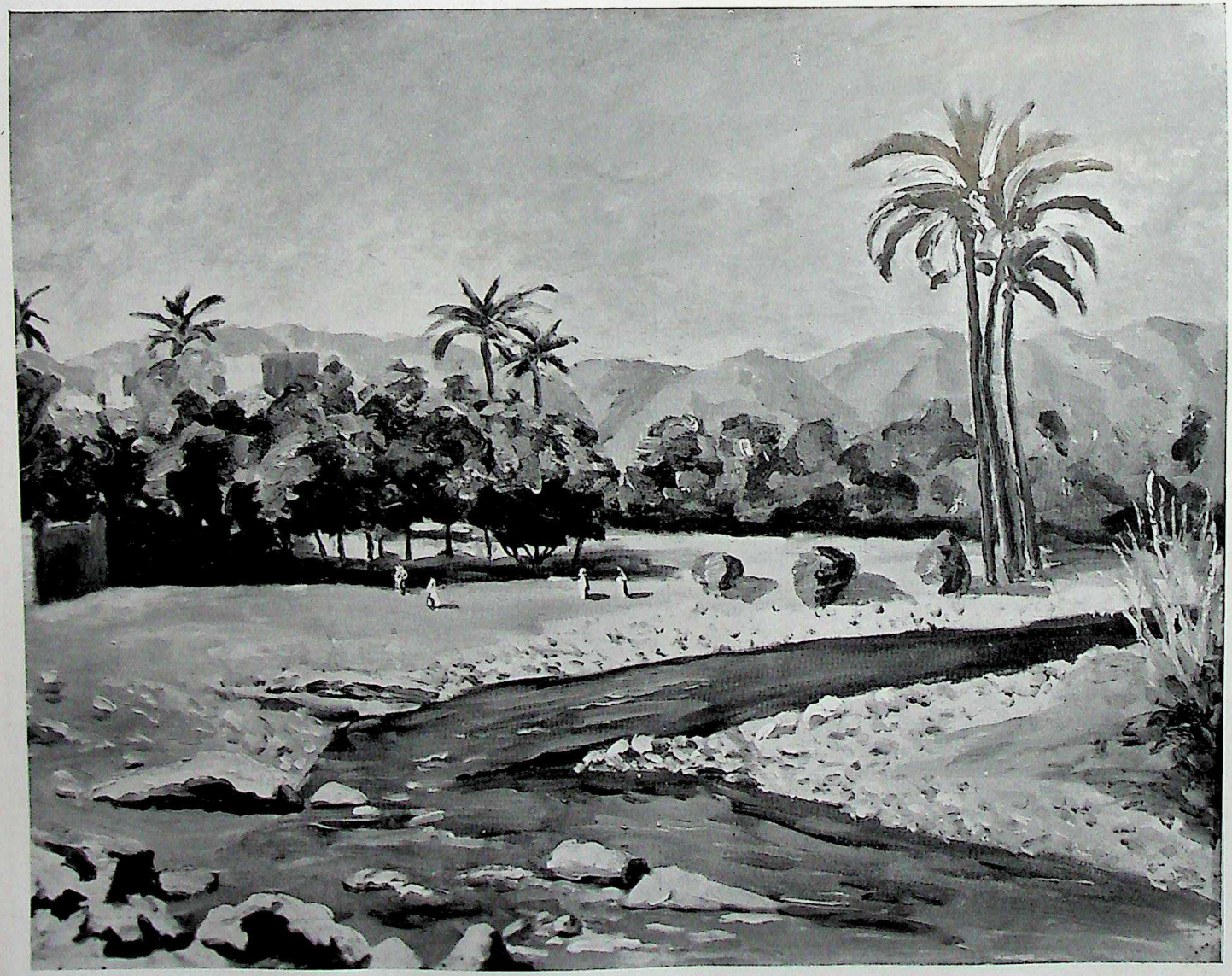
VEGETABLE GARDEN.—ROBERT BUHLER, A.R.A. 28×36

LYNN FONTAINE AND HER BLUE JACKET.—
W. G. De Glehn, R.A. 34 × 27



FRENCH BEDROOM.—Steven Spurrier, A.R.A. 23 × 19

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

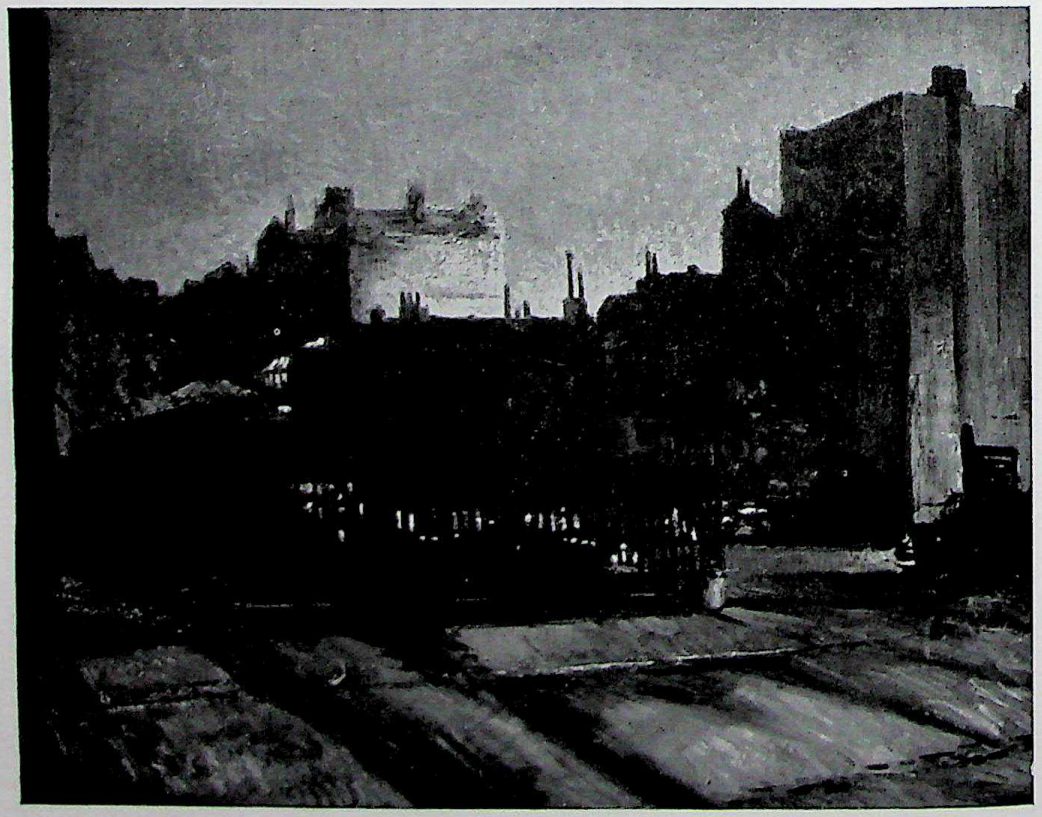


RIVER TODHRA, 1951.—Rt. Hon. Winston S. Churchill, O.M., C.H., M.P., Hon. R.A. 25 × 30

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

FRUIT IN A RED BOWL.—EDWARD LE BAS, A.R.A. 20×24



BOMB-SITE CAR PARK, LONDON.—COSMO CLARK, A.R.A. 24×30

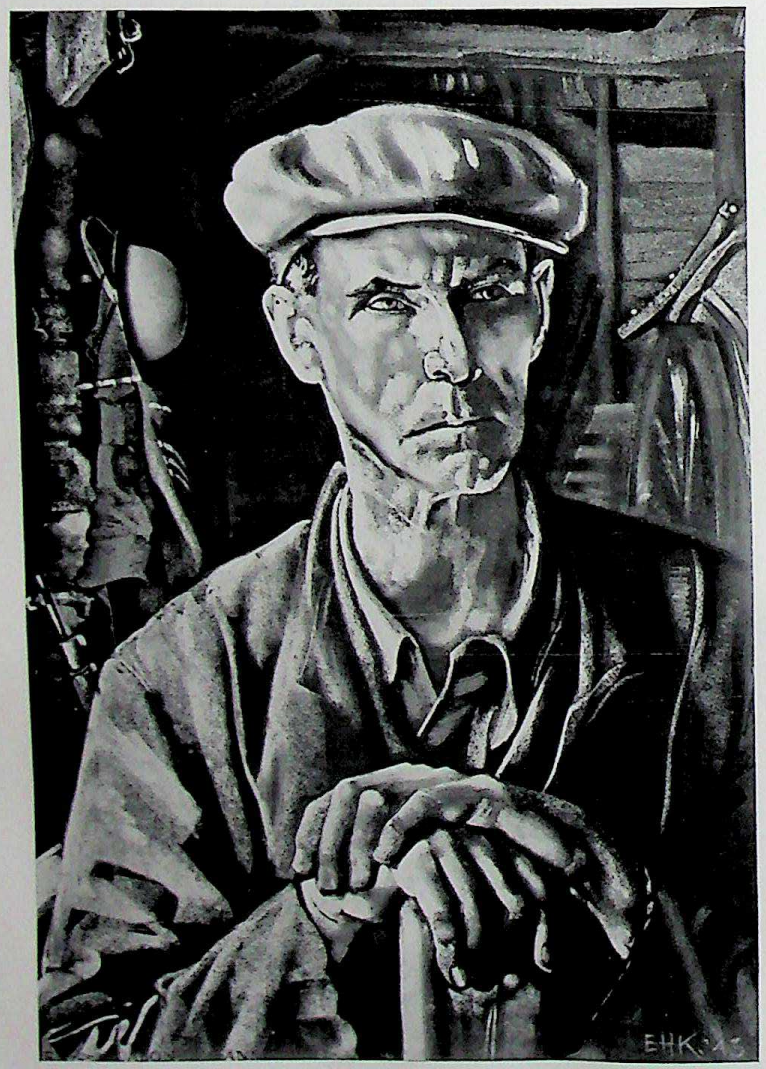
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

JEMIMA.—W. G. DE GLEHN, R.A. 30 × 25

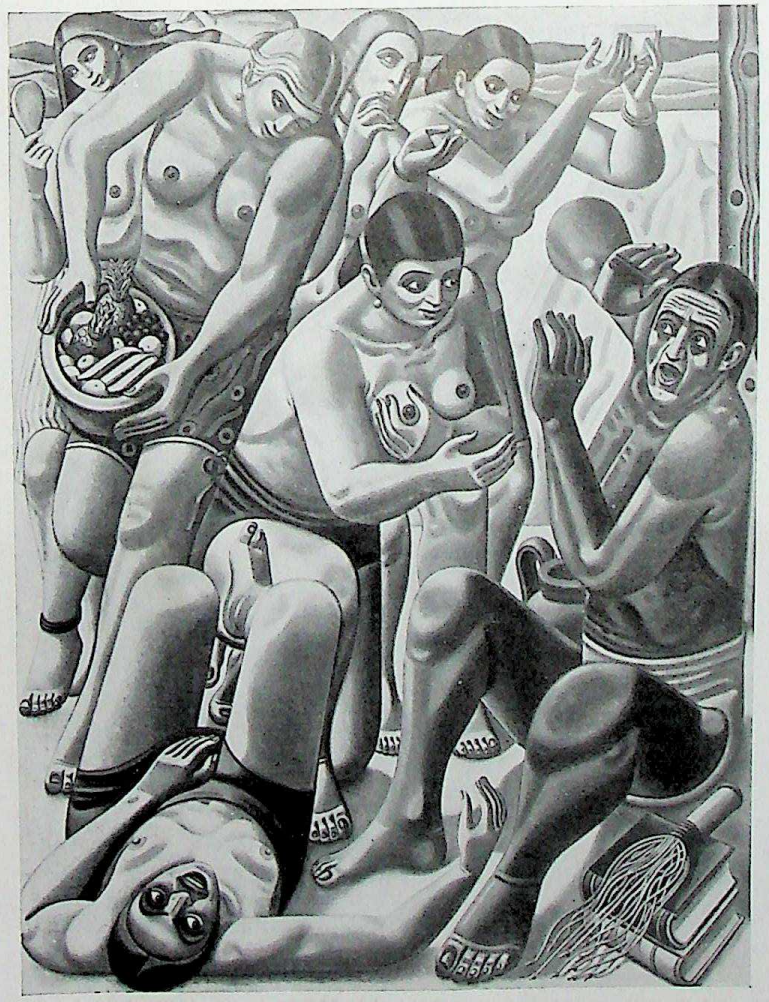
MYSELF AT "THE EAGLE" AT ARUNDEL.—
R. O. DUNLOP, R.A. 29×25

PORTRAIT OF MY DAUGHTER JANE.—
PHILIP CONNARD, C.V.O., R.A. 26×20

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



A HUNTINGDON FARMER.—Eric H. Kennington. Pastel. 29×21



THE TEMPTATIONS OF ST. ANTHONY.—William Roberts. 60×45

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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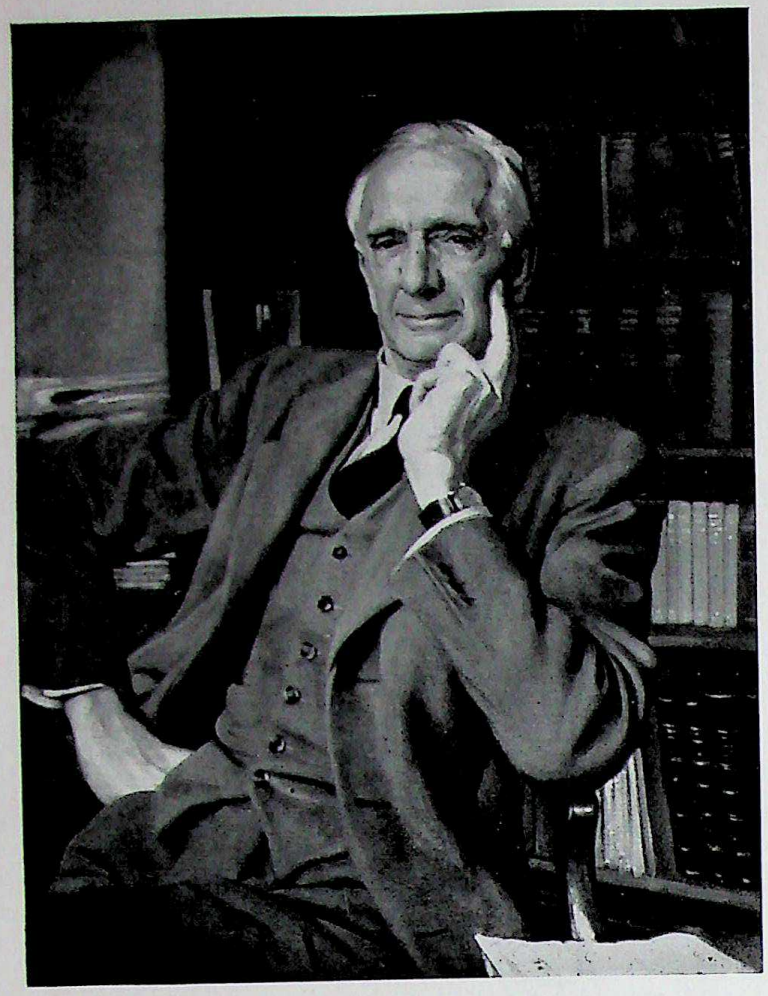
WATER SPRITES.—MARGARET FISHER PROUT, A.R.A. 37 × 43

KIRKHAM ABBEY ON THE DERWENT.—RICHARD EURICH, A.R.A. 30 × 50

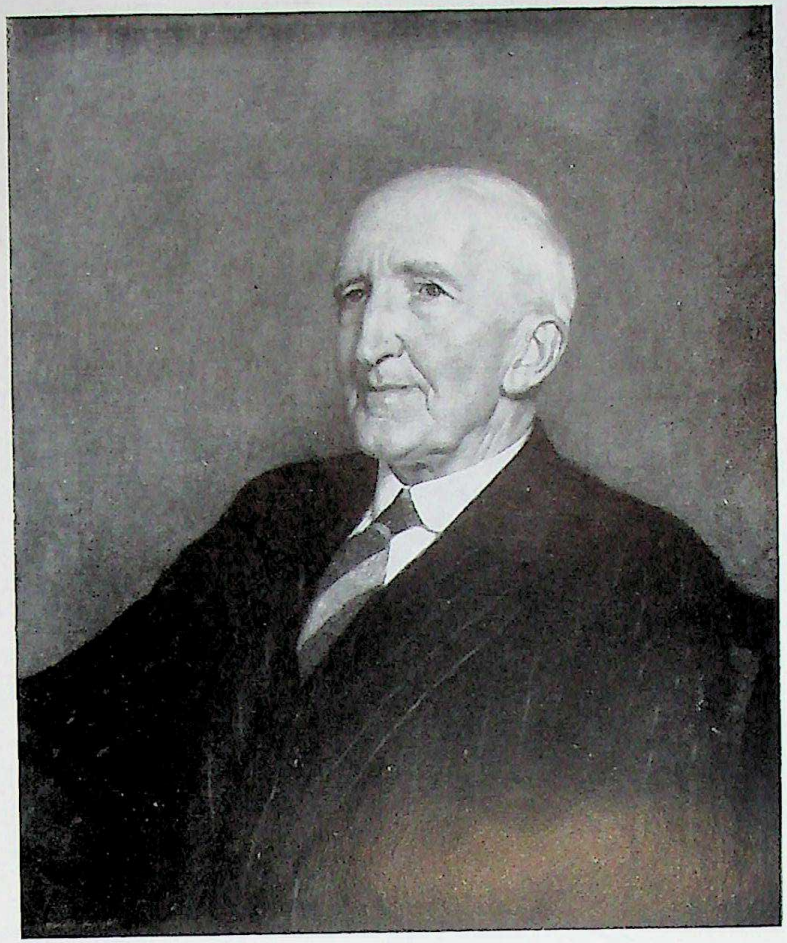
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

FROM MY STUDIO.—GILBERT SPENCER, A.R.A. 34 × 41

CONCOURS DE PÊCHEURS, PARIS.—CHARLES CUNDALL, R.A. 15 × 24



THE LORD LAYTON OF DANEHILL.—
W. O. HUTCHISON, Hon. R.A. 35×28



A. A. IRONSIDE, ESQ.—HAROLD KNIGHT, R.A. 29×24

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

SUFFOLK WATERWAY.—The Late Bertram Priestman, R.A. 43 × 71

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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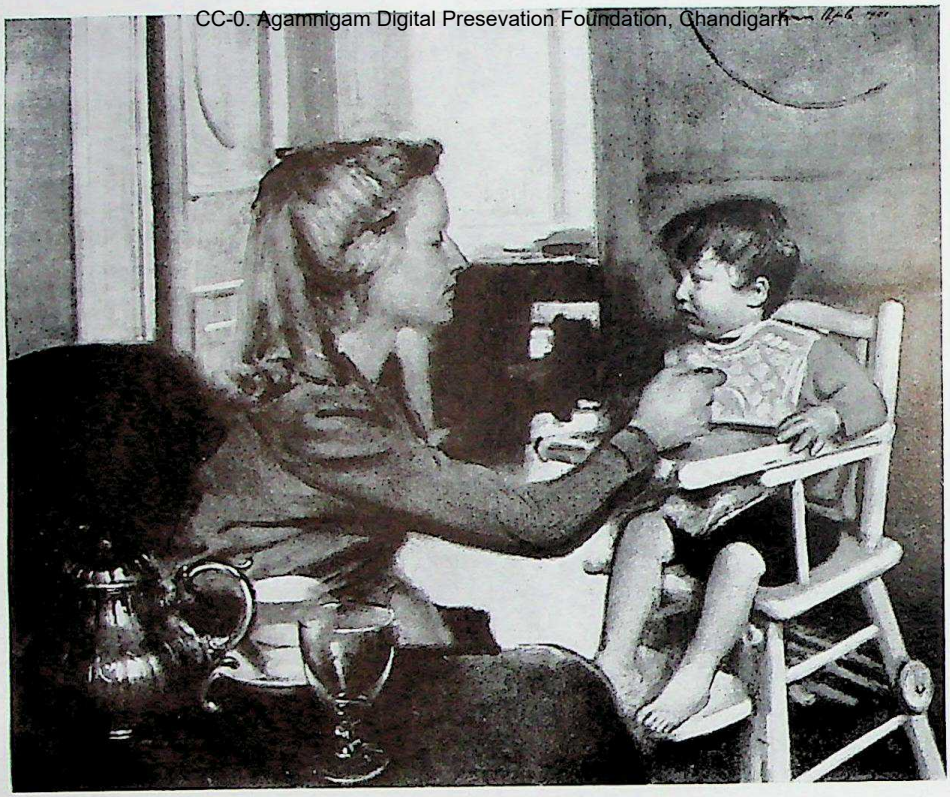
CAROLYN, DAUGHTER OF BRIGADIER AND MRS. G. VICTOR WHITEHEAD.—RICHARD JACK, R.A. 29×24

MR. MARSH.—RUSKIN SPEAR, A.R.A. 41×25

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CONVALESCENCE.—WILLIAM DRING, A.R.A. 24 × 29

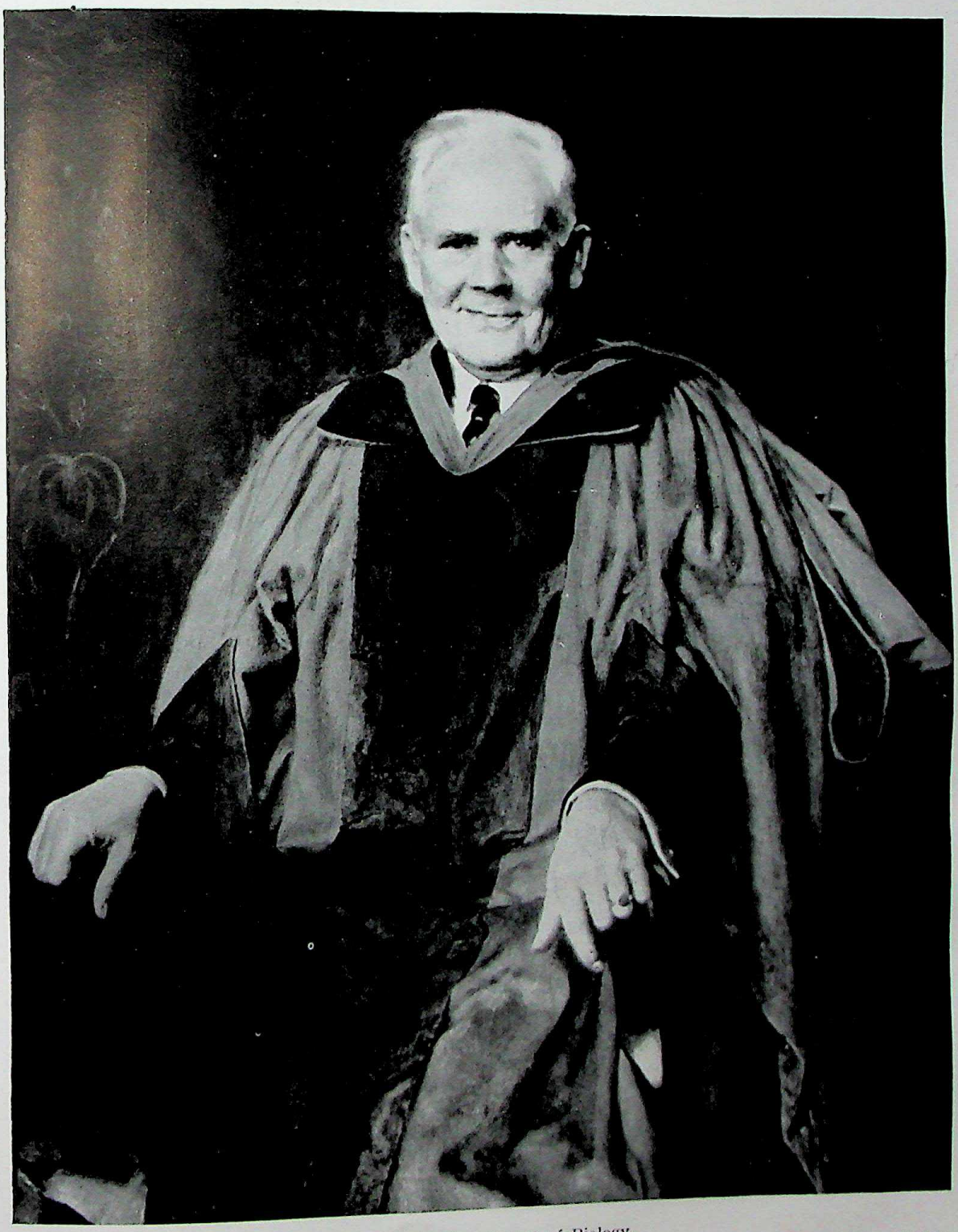
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



BREAKFAST.—NORMAN HEPPLE. 25 × 30

FRESHWATER BAY, ISLE OF WIGHT.—CHARLES M. GERE, R.A. 23 × 31

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

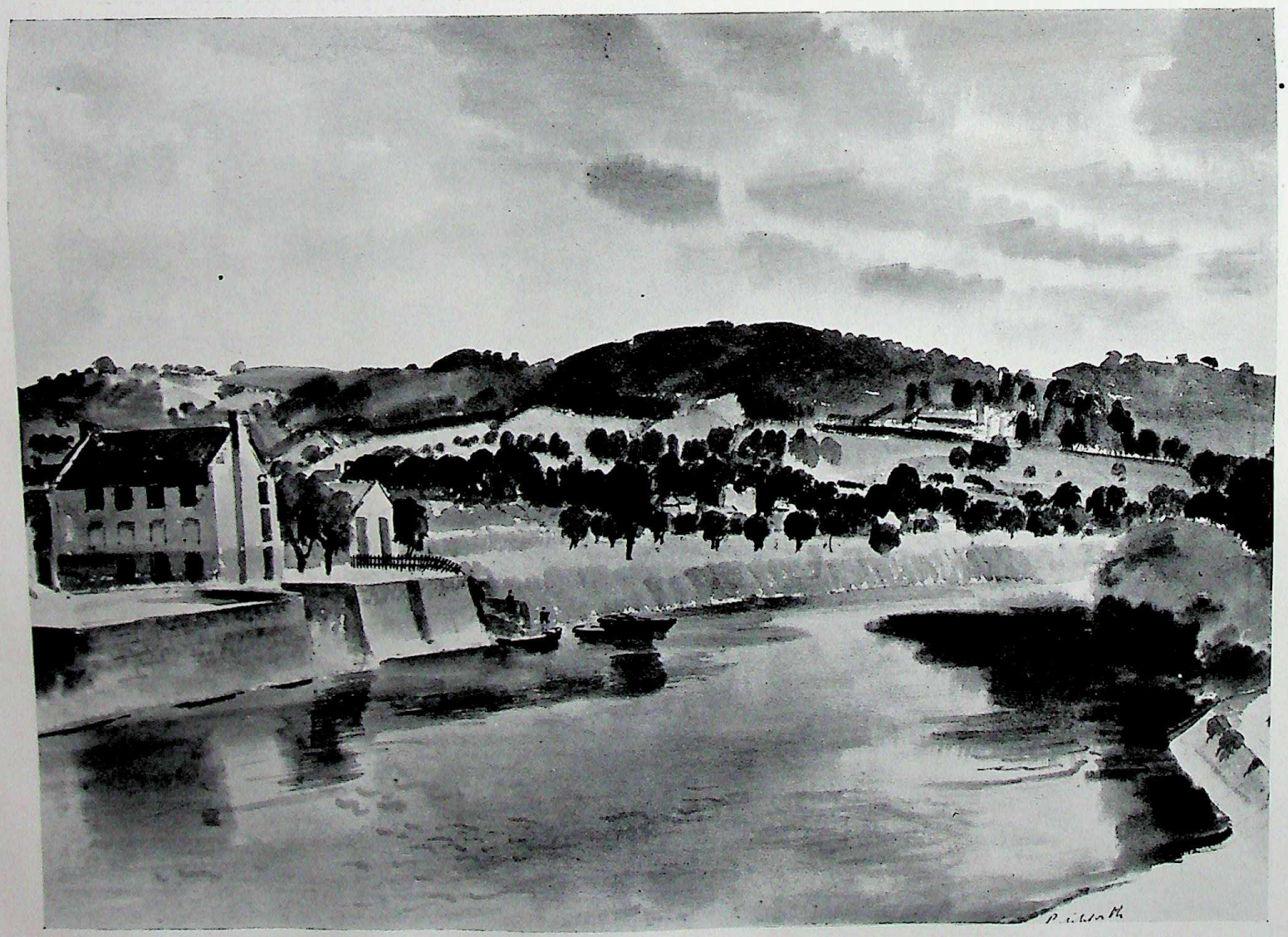


DR. GEORGE REDINGTON, D.Sc., Head of the Department of Biology, Royal Agricultural College, Cirencester—F. CADOGAN COWPER, R.A. 50×40

THE COTTAGE WINDOW.—L. CAMPBELL TAYLOR, R.A. 24 × 20

THE VISCOUNTESS SWINTON.—
REGINALD G. BRUNDRIT, R.A. 30 × 25

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



WYE VALLEY, MONMOUTH.—R. Vivian Pitchforth, A.R.A. Water-colour. 17 × 23

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE RIVER STOUR, BOXTED.—JOHN NASH, R.A. ELECT. Water-colour. 22 × 18

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BEAUTY DISCARDED.—STANLEY ANDERSON, R.A. Water-colour. 8½ × 12

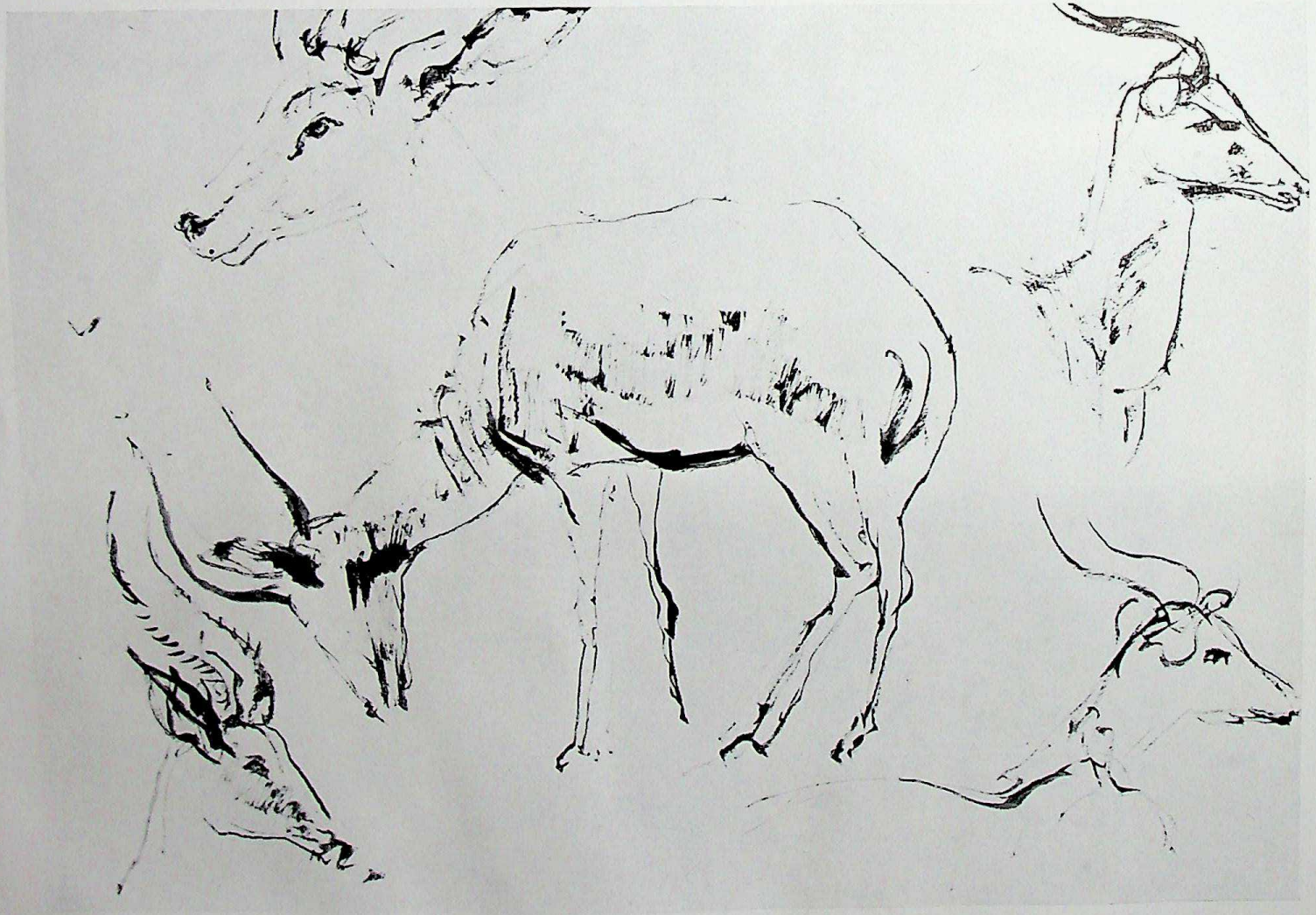
Water-colour. 14 × 21

THE FIRST-BORN.—CHARLES F. TUNNICLIFFE, A.R.A.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

EVENING CONGREGATION.—CHARLES F. TUNNICLIFFE, A.R.A.

Water-colour. 15 × 20

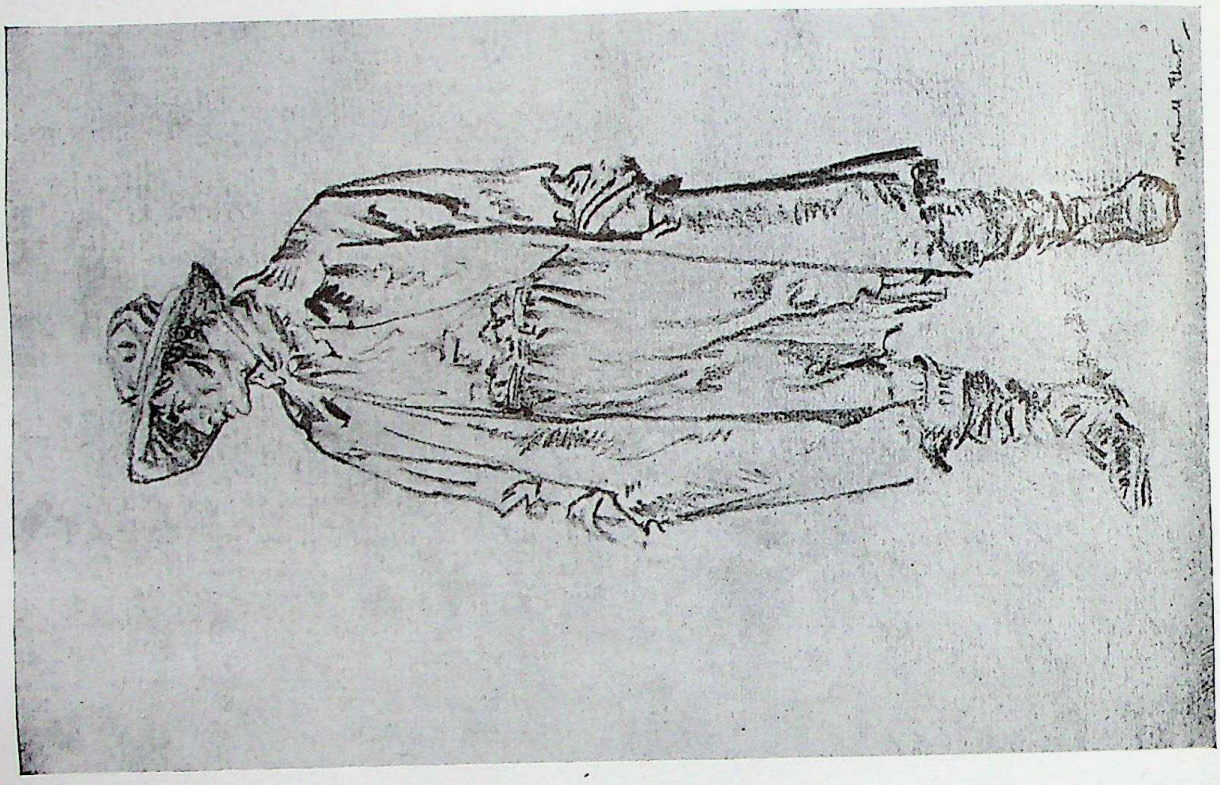


ANIMAL STUDY.—Frank Dobson, C.B.E., A.R.A.

Indian Ink. 14 × 19

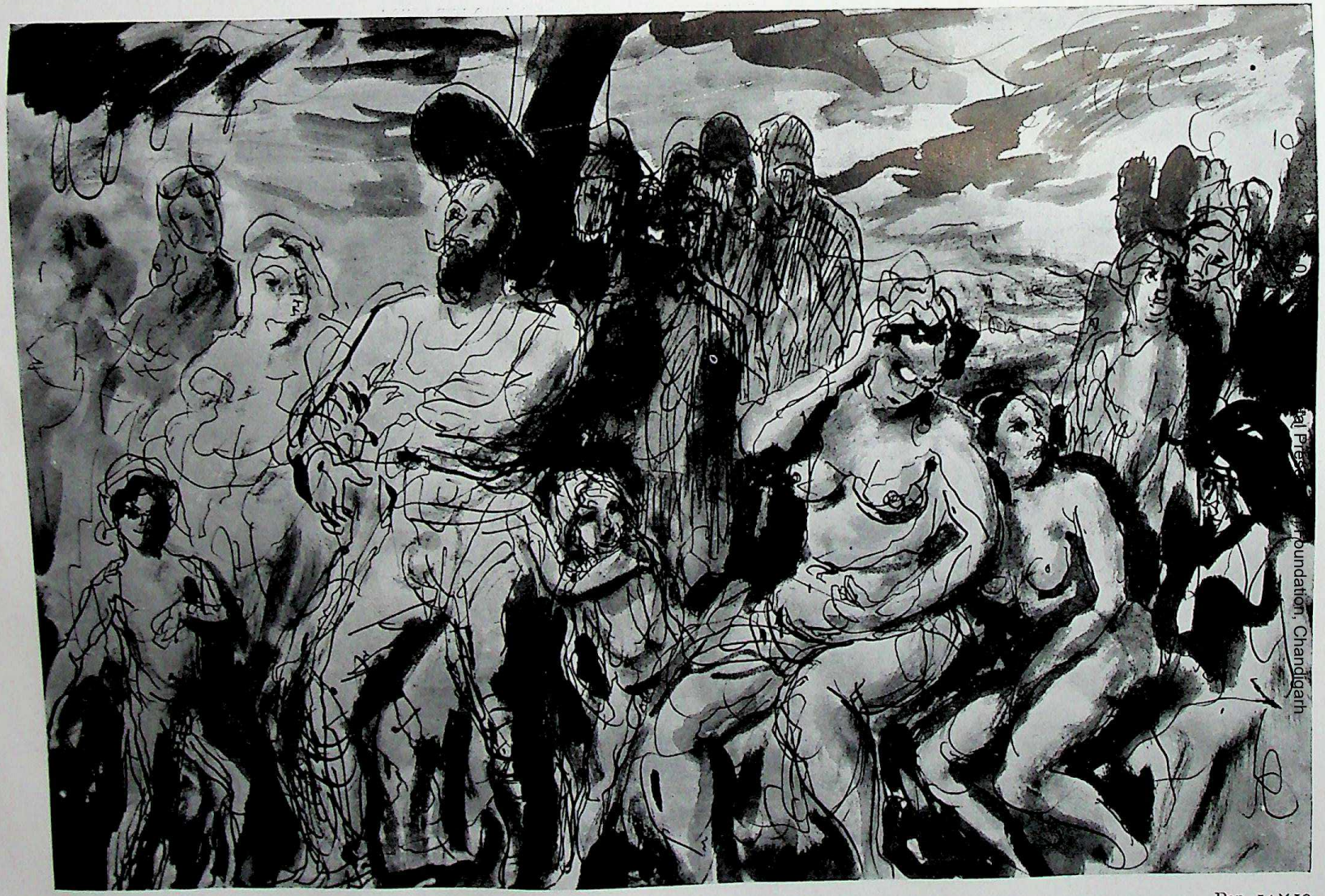
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



A NOMAD.—SIR WILLIAM RUSSELL FLINT, R.A. Sanguine. 11 × 7

MRS. M. BELL.—MALCOLM OSBORNE, C.B.E., R.A. Pencil. 16 × 13



SKETCH FOR COMPOSITION.—Augustus E. John, O.M., R.A. Pen. 14 × 19

Foundation, Chandigarh

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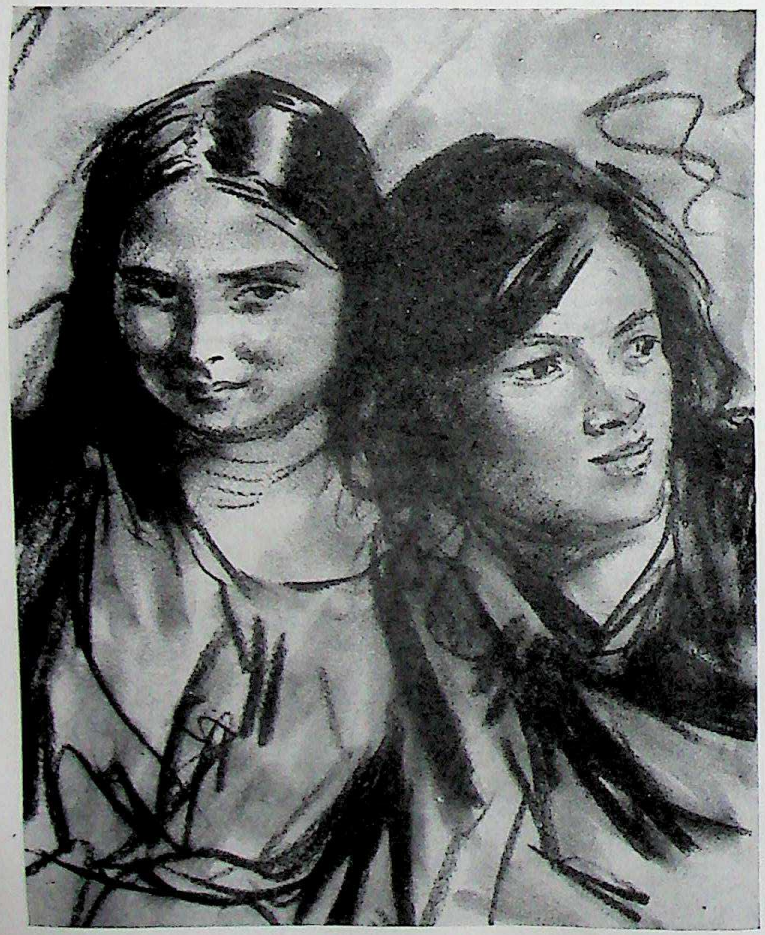
ADORATION.—Charles Wheeler, C.B.E., R.A.
Pencil and Chalk. 16 × 11

STUDY FOR COMPOSITION: "DEATH AND THE MAIDEN."—
A. K. Lawrence, R.A. Pastel. 29 × 20



TWO HEADS OF WOMEN.—
AUGUSTUS E. JOHN, O.M., R.A. Red Chalk. 12 × 10

NUDE.—RODRIGO MOYNIHAN, A.R.A. Chalk. 15 × 12

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MRS. TOWNROW.—John Wheatley, A.R.A.
Pencil and Chinese Ink. 17 × 14

RED SQUIRREL.—Maurice Lambert, A.R.A. Pen. 8 × 6

SYLVIA.—WILLIAM MCMILLAN, R.A. Pencil and Chalk. 14 × 11

BENJY ARIS.—ALFRED R. THOMSON, R.A. Red Chalk. 16 × 12

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MORNING IN A GIPSY CAMP.—Dame Laura Knight, D.B.E., R.A. Chalk. 36 × 72

ON THE IRISH MAIL BOAT.—Cosmo Clark, A.R.A. Chalk. 11 × 18

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Pastel 24 × 18

SLEEP.—A. R. MIDDLETON TODD, R.A.

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NUDE STUDY.—GILBERT LEDWARD, R.A.
Red Chalk and Pencil. 18 × 7

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STUDY FOR PORTRAIT OF SIR ALEXANDER FLEMING, F.R.S.—JOHN WHEATLEY, A.R.A.
Chinese White on tinted Paper. 11 × 8

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SUSAN.—A. R. MIDDLETON TODD, R.A. Red Chalk. 12×9

THE LATE SIDNEY MACKENZIE LITTEN, Esq.—
H. ANDREW FREETH, Etching 9×7

GOOD COMPANIONS.—Stanley Anderson, R.A.

Line Engraving. 7 × 10

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H. PERCY GEE.—Malcolm Osborne, C.B.E., R.A.

Dry Point. 15 × 12

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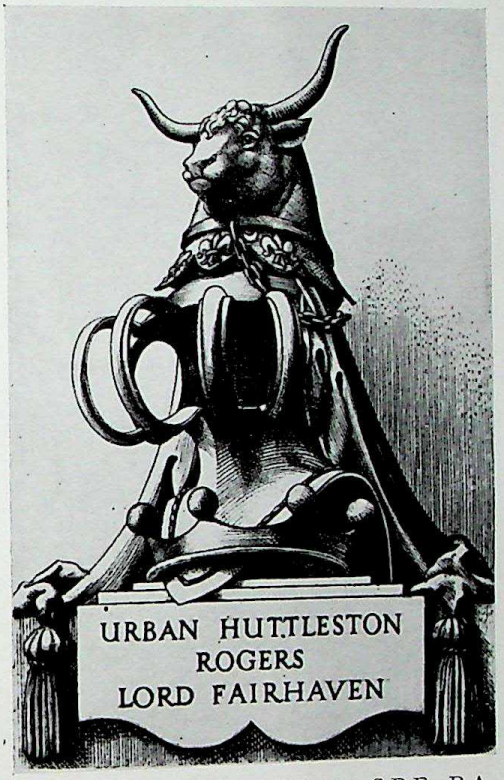

BOOKPLATE.—Stephen Gooden, C.B.E., R.A.
Line Engraving. $3\frac{3}{4} \times 2\frac{1}{2}$

THE VALLEY FARM, SEMUR.—Malcolm Osborne, C.B.E., R.A.
Etching and Dry Point. $5\frac{1}{2} \times 13$

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MUSIC OF THE STRINGS.—CHARLES WHEELER, C.B.E., R.A. Walnut. H. 37 in.

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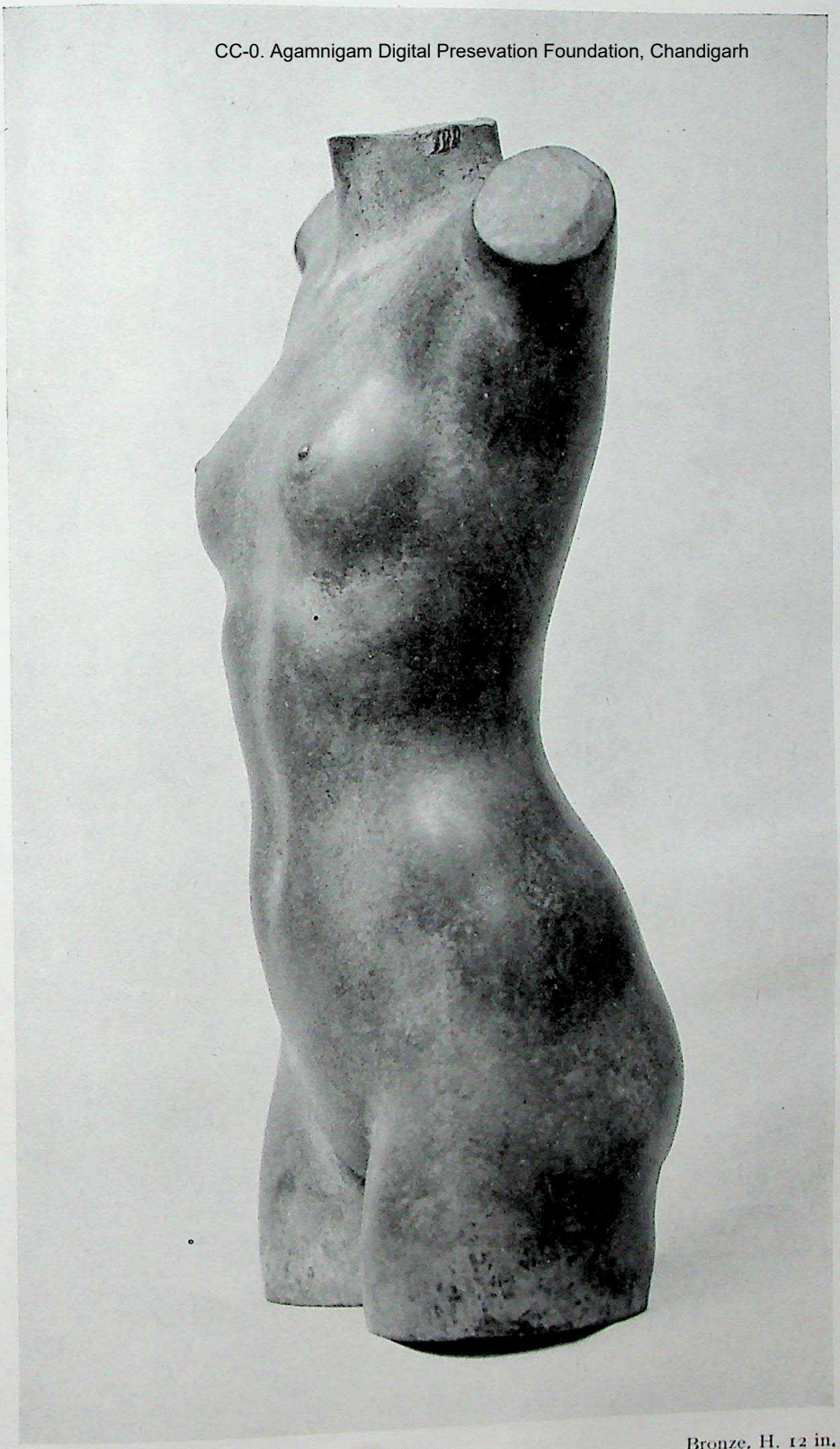

Bronze. H. 12 in.

FEMALE TORSO.—JAMES WOODFORD, R.A.

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WATER SPRITES.—RICHARD GARBE, R.A

Plaster. H. 22 in.

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SKETCH MODEL FOR MEMORIAL TO KINGSLEY FAIRBRIDGE, TO BE ERECTED AT UMTALI, SOUTHERN RHODESIA.—WILLIAM MCMILLAN, R.A. Plaster. H. 24 in.

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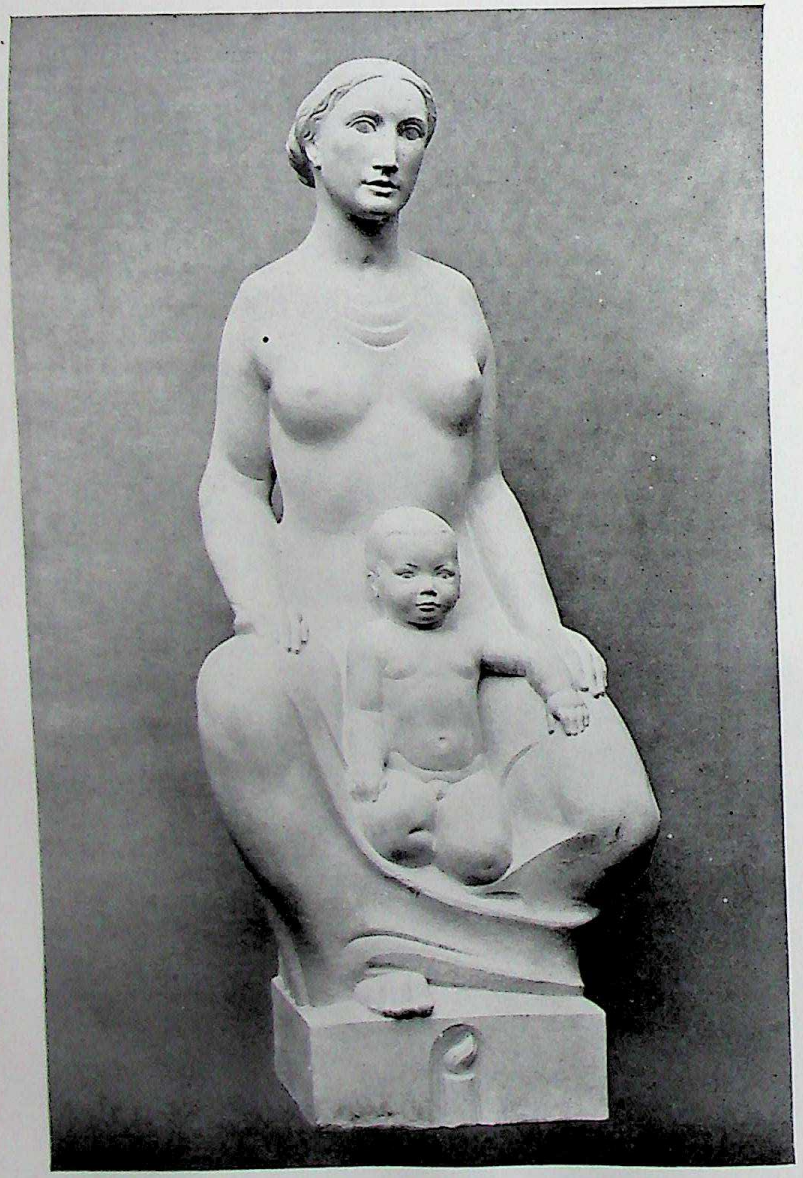
THE SEVEN AGES OF MAN: Sketch Model for a Fountain in Portland Stone.—WILLIAM MCMILLAN, R.A. Plaster. H. 28 in.

THE LATE KING GEORGE V: Model for the Mombasa Memorial.—HERMON CAWTHRA. Plaster. H. 26 in.



NEW LIFE.—CHARLES WHEELER, C.B.E., R.A. Portland Stone. H. 57 in.

HEAD OF A GIRL.—ARNOLD MACHIN, A.R.A. Terra-cotta. H. 20 in.

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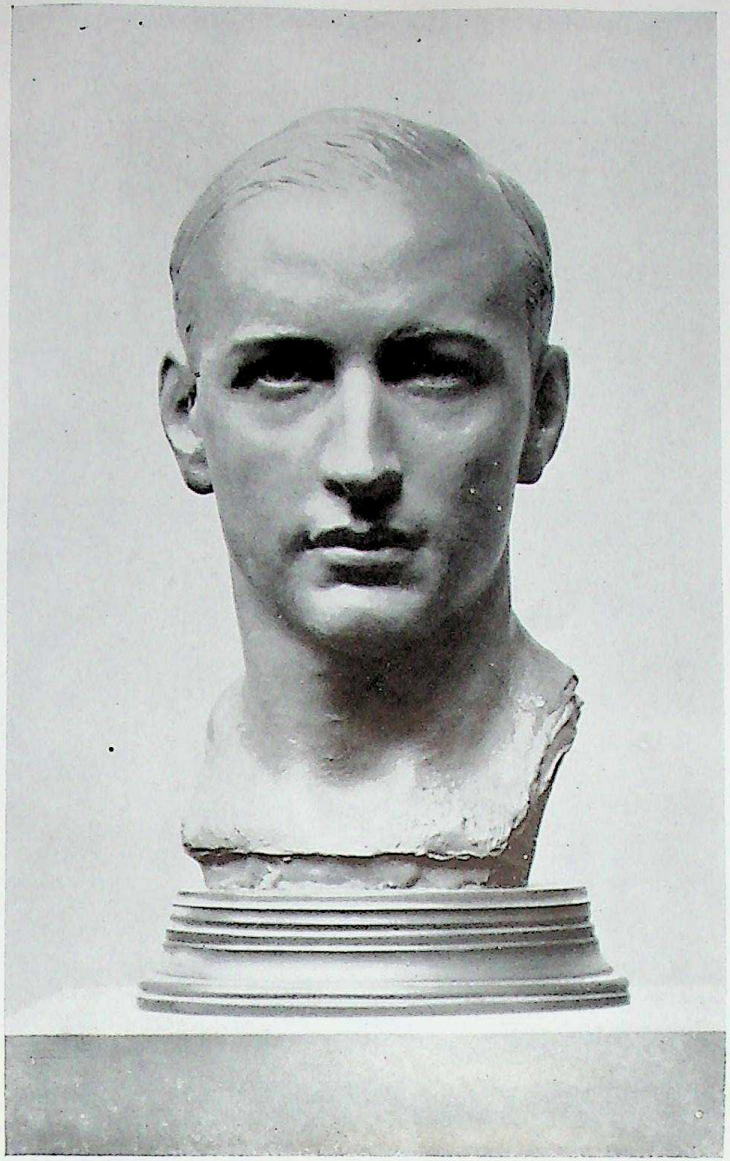
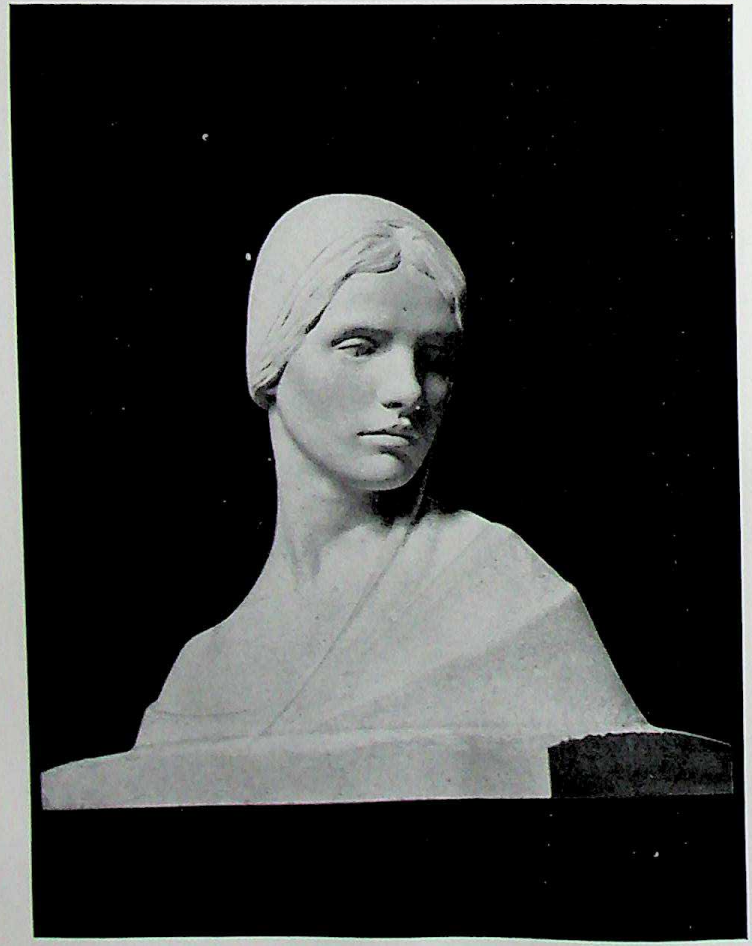
GEORGE.—Siegfried Charoux, A.R.A. Bronze. H. 18 in.



OLIVER BARSTOW (KILLED IN ACTION): Posthumous Head.—Ernest G. Gillick, A.R.A. Bronze. H. 13 in.



THE APPLE GIRL.—Sir William Reid Dick, K.C.V.O., R.A.
Bianco del mare. H. 18 in.

EROS AND PHOENIX.—Richard Garbe, R.A.
Ivory. H. 22 in.

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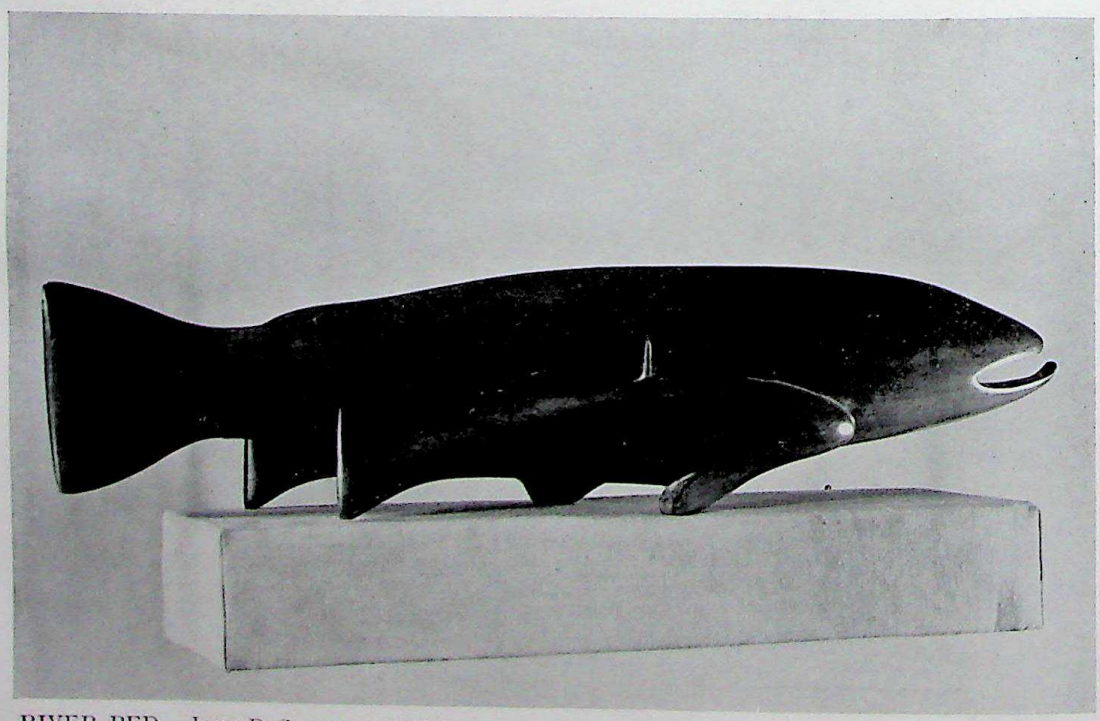
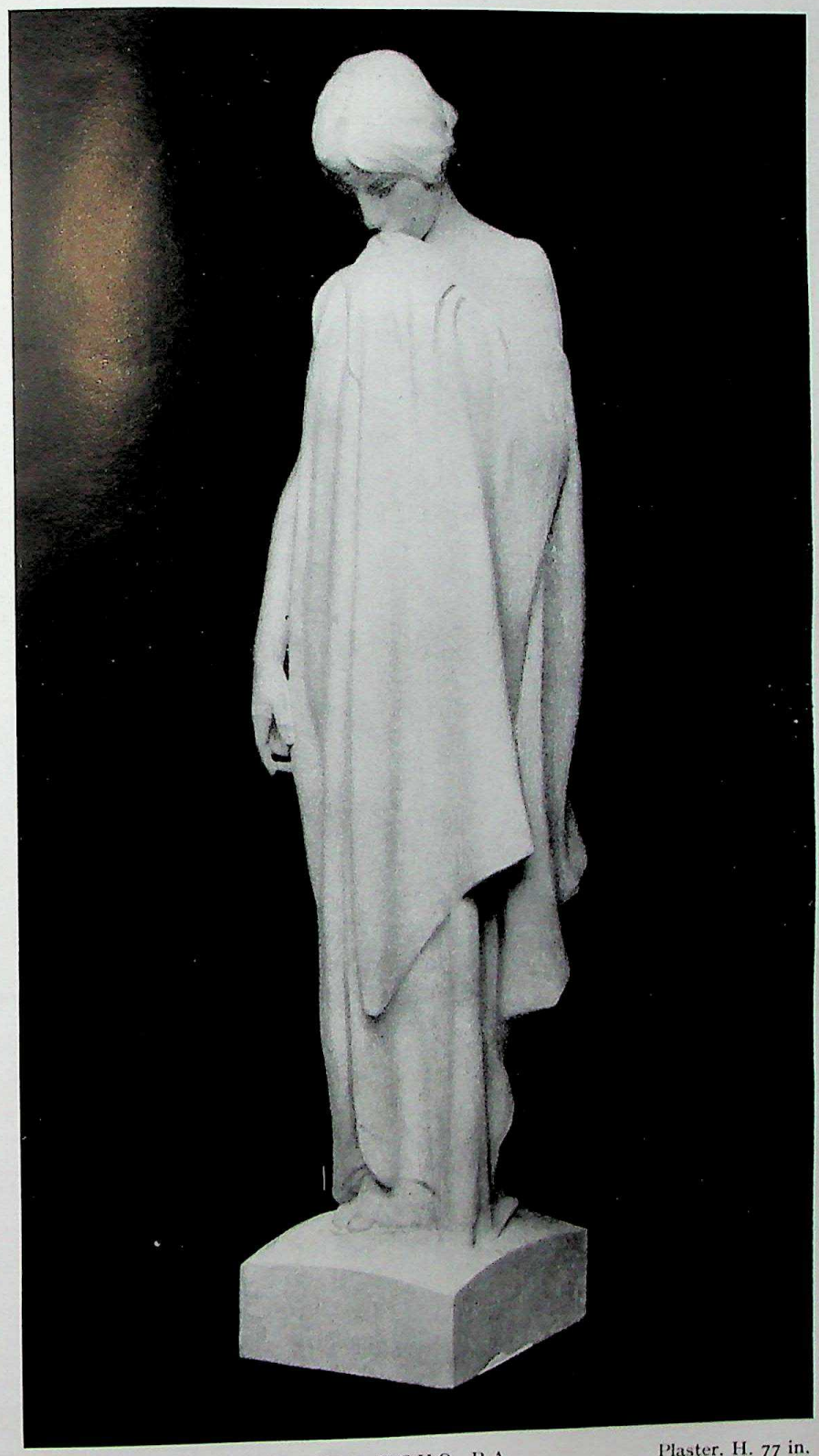
SEATED NUDE.—Arnold Machin, A.R.A. Terra-cotta. H. 23 in.



RIVER BED.—John R. Skeaping, A.R.A. Honduras Mahogany. L. 30 in.



SILENCE.—Sir William Reid Dick, K.C.V.O., R.A. Plaster. H. 77 in.

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MADONNA.—Ernest G. Gillick, A.R.A. Plaster. H. 25 in.

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Plaster for Cast Iron. H. 97 in.

THE PEDESTRIAN.—SIEGFRIED CHAROUX, A.R.A.

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PEGASUS AND BELLEROPHON.—MAURICE LAMBERT, A.R.A.
Scale Model: Plaster for Aluminium. H. 49 in.

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INDEX

Artist	Title of Work	Page
ALDRIDGE, JOHN	The Palace Pier, Brighton	18
ANDERSON, STANLEY, R.A.	Beauty Discarded	79
ANDERSON, STANLEY, R.A.	Good Companions	93
ANNIGONI, PIETRO	Beyond the Bounds of Time	16
BATEMAN, JAMES, R.A.	Above Instow, North Devon	52
BIRCH, S. J. LAMORNA, R.A.	Little River boulder-strewn, Perthshire	32
BIRCH, S. J. LAMORNA, R.A.	My House and Garden: February morning	53
BROWNING, Amy K.	Sunday Papers	30
BRUNDRIT, REGINALD G., R.A.	The Lady Jane Scrope	8
BRUNDRIT, REGINALD G., R.A.	The Viscountess Swinton	76
BUHLER, ROBERT, A.R.A.	John Davenport	38
BUHLER, ROBERT, A.R.A.	Vegetable Garden	61
CARR, HENRY	H.R.H. The Princess Margaret, Commandant-in-Chief, The St. John Ambulance Brigade Cadets	17
CAWTHRA, HERMON.	The late King George V	100
CHAROUX, SIEGFRIED, A.R.A.	George	102
CHAROUX, SIEGFRIED, A.R.A.	The Pedestrian.	107
CHURCHILL, RT. HON. WINSTON S., O.M., C.H., M.P., Hon. R.A.	Trees, circa 1925	60
CHURCHILL, RT. HON. WINSTON S., O.M., C.H., M.P., Hon. R.A.	River Todhra, 1951	63
CLARK, COSMO, A.R.A.	English Village: Winter	47
CLARK, COSMO, A.R.A.	Bomb-site Car Park, London	64
CLARK, COSMO, A.R.A.	On the Irish Mail Boat	88
CLARKE, DEREK	James, Stuart and Charles Martell	32
CONNARD, PHILIP, C.V.O., R.A.	A Day in June	13
CONNARD, PHILIP, C.V.O., R.A.	Portrait of my daughter Jane	66
COWPER, F. CADOGAN, R.A.	Dr. George Redington, D.Sc.	75
CUNDALL, CHARLES, R.A.	Halifax	45
CUNDALL, CHARLES, R.A.	Concours de Pêcheurs, Paris	69
DE GLEHN, W. G., R.A.	Lynn Fontaine and her Blue Jacket	62
DE GLEHN. W. G., R.A.	Jemima	65
DEVAS, ANTHONY	Visitors to the Studio	48
DICK, SIR W. REID, K.C.V.O., R.A.	The Apple Girl	103
DICK, SIR W. REID, K.C.V.O., R.A.	Silence	105
DOBSON, FRANK, C.B.E., A.R.A.	Animal Study	81
DRING, WILLIAM, A.R.A.	Patricia Edwards	58
DRING, WILLIAM, A.R.A.	Convalescence	73
DUGDALE, T. C., R.A.	Mrs. A. R. Hanbury-Bateman	37
DUGDALE, T. C., R.A.	Professor R. Boutflour, M.Sc.	51
DUNLOP, R. O., R.A.	The Ancient Tree	41
DUNLOP, R. O., R.A.	Myself at "The Eagle" at Arundel	66
EURICH, RICHARD, A.R.A.	The Ferry-boat "Charon"	39
EURICH, RICHARD, A.R.A.	Kirkham Abbey on the Derwent	68

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INDEX—*continued*

Artist	Title of Work	Page
FITTON, JAMES, A.R.A.	Schoolboy	23
FLEETWOOD-WALKER, B., A.R.A.	Douglas Gresham, Esq.	36
FLEETWOOD-WALKER, B., A.R.A.	Stella	58
FLINT, SIR W. RUSSELL, R.A.	Carol Raye, Bernard Clifton and Gretchen Franklin in "Dear Miss Phoebe"	22
FLINT, SIR W. RUSSELL, R.A.	Argument	27
FLINT, SIR W. RUSSELL, R.A.	A Nomad	82
FREETH, H. ANDREW	The late Sidney Mackenzie Litten, Esq.	92
GARBE, RICHARD, R.A.	Water Sprites	98
GARBE, RICHARD, R.A.	Eros and Phoenix	103
GERE, CHARLES M., R.A.	Freshwater Bay, Isle of Wight	74
GILLICK, ERNEST G., A.R.A.	Oliver Barstow (killed in action)	102
GILLICK, ERNEST G., A.R.A.	Madonna	106
GILROY, JOHN Y.	Prince Consort Road, Kensington	30
GINNER, CHARLES, C.B.E., A.R.A.	London Street-market	55
GOODEN, STEPHEN, C.B.E., R.A.	Bookplate	95
GUNN, JAMES	Miss Ethel Strudwick, C.B.E., M.A.	50
GWYNNE-JONES, ALLAN	Essex Landscape	16
HALL, OLIVER, R.A.	Outskirts of the Old Forest	43
HEPPLE, NORMAN	Breakfast	74
HOLT, HERBERT	Toilet	46
HUTCHISON, W. O., Hon. R.A.	The Lord Layton of Danehill	70
JACK, RICHARD, R.A.	Carolyn, daughter of Brigadier and Mrs. G. Victor Whitehead	72
JAGGER, DAVID	Sir Eustace Pulbrook	40
JOHN, AUGUSTUS E., O.M., R.A.	Mrs. Robert Adeane	29
JOHN, AUGUSTUS E., O.M., R.A.	Sketch for Composition	83
JOHN, AUGUSTUS E., O.M., R.A.	Two Heads of Women	85
KELLY, SIR GERALD, P.R.A.	Jane LI	5
KELLY, SIR GERALD, P.R.A.	Seville Chorus Girl	12
KELLY, SIR GERALD, P.R.A.	Bullfighter	12
KENNINGTON, ERIC H.	A Huntingdon Farmer	67
KNIGHT, HAROLD, R.A.	Sir Harold Derbyshire, M.C., K.C.	25
KNIGHT, HAROLD, R.A.	A. A. Ironside, Esq.	70
KNIGHT, DAME LAURA, D.B.E., R.A.	The Water Can	35
KNIGHT, DAME LAURA, D.B.E., R.A.	The White Fan	40
KNIGHT, DAME LAURA, D.B.E., R.A.	Morning in a Gipsy Camp	88
LAMB, HENRY, R.A.	The Wife and Family of Professor T. F. Hewer	7
LAMB, HENRY, R.A.	Girl Knitting	51
LAMBERT, MAURICE, A.R.A.	Red Squirrel	86
LAMBERT, MAURICE, A.R.A.	Pegasus and Bellerophon	108
LAWRENCE, A. K., R.A.	Jane, Jennifer and Susan, wife and daughters of Sir Andrew Clark, Bt., K.C.	19
LAWRENCE, A. K., R.A.	Study for Composition: "Death and the Maiden"	84

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INDEX—*continued*

Artist	Title of Work	Page
LE BAS, EDWARD, A.R.A.	Interior	10
LE BAS, EDWARD, A.R.A.	Fruit in a Red Bowl	64
LEDWARD, GILBERT, R.A.	Nude Study	90
MACHIN, ARNOLD, A.R.A.	Head of a Girl	101
MACHIN, ARNOLD, A.R.A.	Seated Nude	104
MCMILLAN, WILLIAM, R.A.	Sylvia	87
MCMILLAN, WILLIAM, R.A.	Sketch Model for Memorial to Kingsley Fairbridge, to be erected at Umtali, Southern Rhodesia	99
MCMILLAN, WILLIAM, R.A.	The Seven Ages of Man: sketch model for a Fountain in Portland Stone	100
MASON, ARNOLD, R.A. ELECT	Ann	42
MASON, ARNOLD, R.A. ELECT	The Rev. Wilbert F. Howard, D.D., F.B.A.	57
METHUEN, LORD	Bowood	24
MINTON, JOHN	Jamaican Village	34
MONNINGTON, W. T., R.A.	The Orchard	59
MOYNIHAN, RODRIGO, A.R.A.	Gabriele Annan	11
MOYNIHAN, RODRIGO, A.R.A.	Nude Figure	60
MOYNIHAN, RODRIGO, A.R.A.	Nude	85
MUNNINGS, SIR ALFRED J., K.C.V.O., P.P.R.A.	October Day	15
MUNNINGS, SIR ALFRED J., K.C.V.O., P.P.R.A.	The Passing of the Horse and the Pig	18
MUNNINGS, SIR ALFRED J., K.C.V.O., P.P.R.A.	Sixteen-year-old Suffolk Stallion	20
NASH, JOHN, R.A. ELECT	Farm below the Mountain	24
NASH, JOHN, R.A. ELECT	The River Stour, Boxted	78
NEWTON, ALGERNON, R.A.	Essex Landscape	22
NEWTON, ALGERNON, R.A.	Stowe, Buckinghamshire	26
OSBORNE, MALCOLM, C.B.E., R.A.	Mrs. M. Bell	82
OSBORNE, MALCOLM, C.B.E., R.A.	H. Percy Gee	94
OSBORNE, MALCOLM, C.B.E., R.A.	The Valley Farm, Semur	95
PITCHFORTH, R. VIVIAN, A.R.A.	Wye Valley, Monmouth	77
PRIESTMAN, THE LATE BERTRAM, R.A.	Suffolk Waterway	71
PROCTER, DOD, R.A.	Girl with a Cigarette	44
PROCTER, DOD, R.A.	Gilbert Grey	56
PROUT, MARGARET FISHER, A.R.A.	Idle Fancy	9
PROUT, MARGARET FISHER, A.R.A.	Water Sprites	68
ROBERTS, WILLIAM	The Temptations of St. Anthony	67
SKEAPING, JOHN R., A.R.A.	River Bed	104
SPEAR, RUSKIN, A.R.A.	Mr. Hollingbery's Canary	6
SPEAR, RUSKIN, A.R.A.	Mr. Marsh	72

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INDEX—*continued*

Artist	Title of Work	Page
SPENCELAYH, CHARLES	Two Old Smokers	42
SPENCER, GILBERT, A.R.A.	Glasgow Portrait	33
SPENCER, GILBERT, A.R.A.	From my Studio	69
SPENCER, STANLEY, C.B.E., R.A.	Christ delivered to the People	28
SPENCER, STANLEY, C.B.E., R.A.	Dr. Osmund Frank, Mayor of Maidenhead, 1946–50	46
SPURRIER, STEVEN, A.R.A.	The Foyer	49
SPURRIER, STEVEN, A.R.A.	French Bedroom	62
TAYLOR, L. CAMPBELL, R.A.	About 1830	31
TAYLOR, L. CAMPBELL, R.A.	The Cottage Window	76
THOMAS, MARGARET	Apple Blossom	50
THOMSON, ALFRED R., R.A.	Miss Ann Cave	21
THOMSON, ALFRED R., R.A.	Wanda Sinclair	38
THOMSON, ALFRED R., R.A.	Benjy Aris	87
TODD, A. R. MIDDLETON, R.A.	Sleep	89
TODD, A. R. MIDDLETON, R.A.	Susan	92
TUNNICLIFFE, CHARLES F., A.R.A.	The First-born	79
TUNNICLIFFE, CHARLES F., A.R.A.	Evening Congregation	80
WADSWORTH, THE LATE EDWARD, A.R.A.	Signals	54
WALKER, THE LATE DAME ETHEL, D.B.E., A.R.A.	Nude	14
WALKER, THE LATE DAME ETHEL, D.B.E., A.R.A.	Portrait of a Young Girl	48
WEBSTER, WALTER E.,	The Golden Age	44
WHEATLEY, GRACE	Benedicite omnia opera Domini Domino	34
WHEATLEY, JOHN, A.R.A.	Mrs. Townrow	86
WHEATLEY, JOHN, A.R.A.	Study for Portrait of Sir Alexander Fleming, F.R.S.	91
WHEELER, CHARLES, C.B.E., R.A.	Adoration	84
WHEELER, CHARLES, C.B.E., R.A.	Music of the Strings	96
WHEELER, CHARLES, C.B.E., R.A.	New Life	101
WOODFORD, JAMES, R.A.	Female Torso	97
WORKMAN, HAROLD	Eros	20

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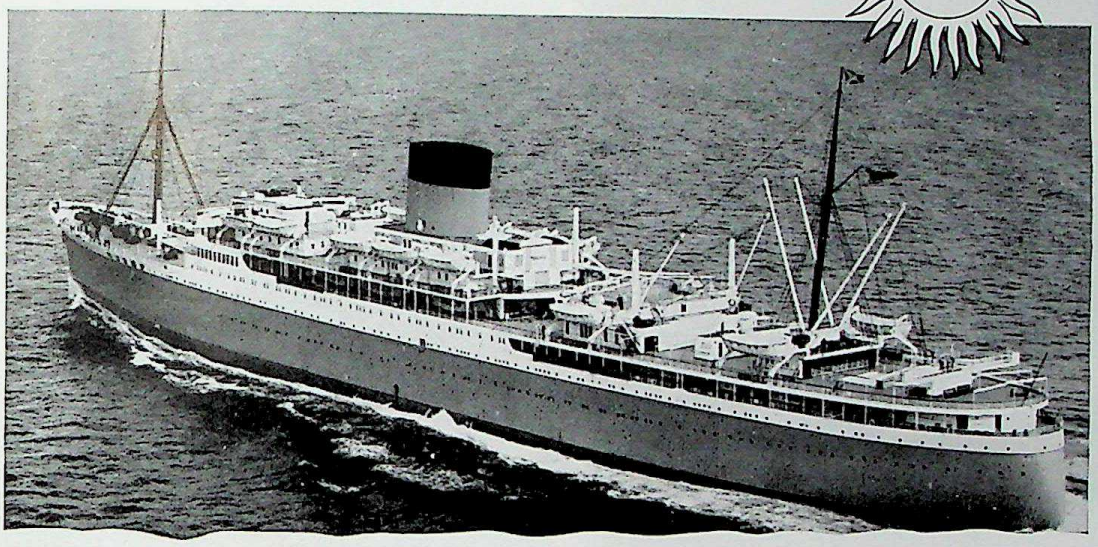

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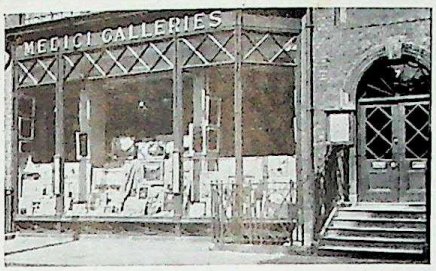

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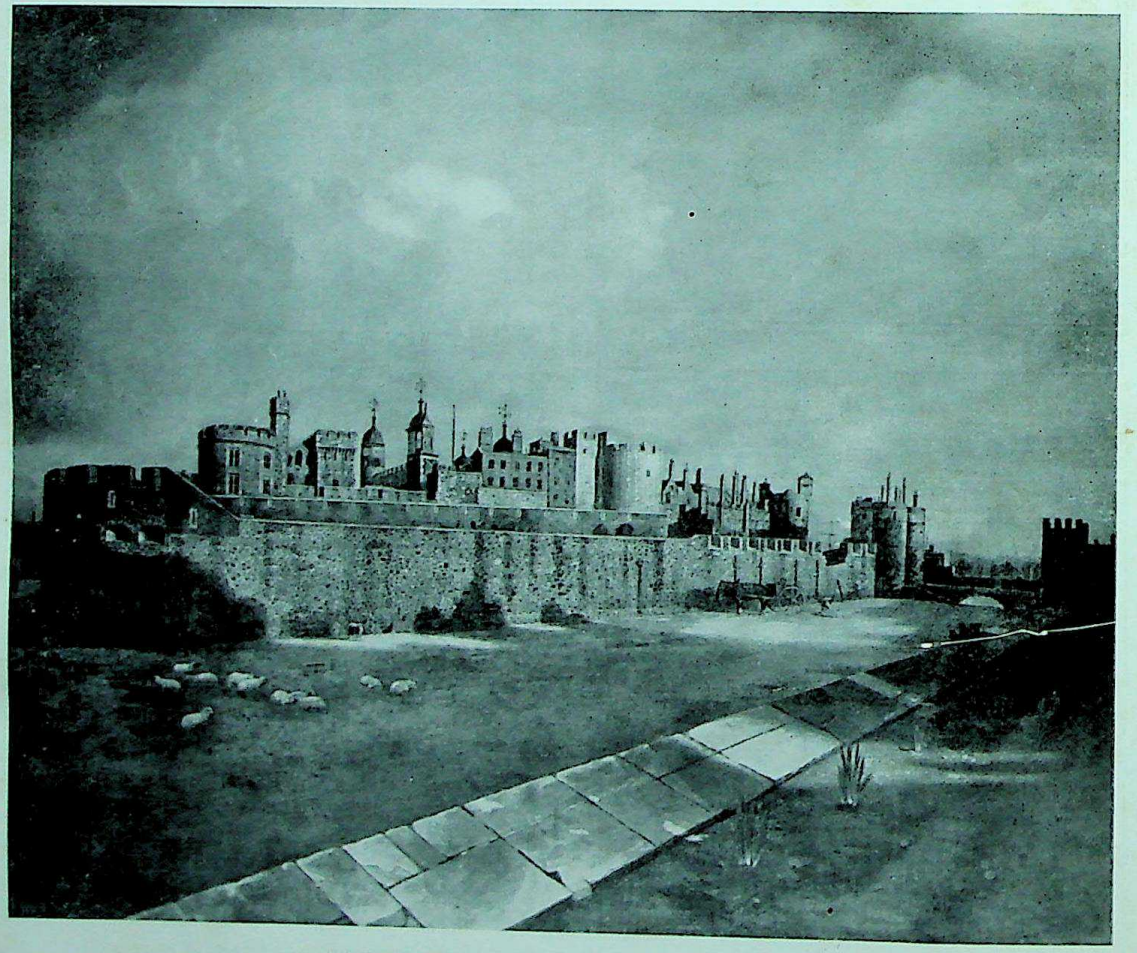

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